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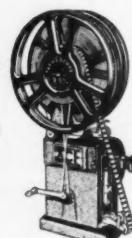
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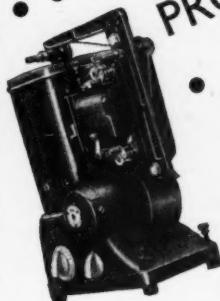


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9.5/16mm. Dual	56 0 0	14 0 0	7 7 0	3 17 0	2 13 8	2 2 0
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9.5mm. Pathé H, f/1.9 Anastigmat, interchangeable, leather case	£39 10 0
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8mm. Paillard L/8, f/2.8 coated Yvar, 4-speeds. New	£55 13 0
8mm. G.B.-Sportster, f/2.5 coated Myral, 4 speeds. New	£52 0 2
16mm. G.B.-603-T, turret head, f/1.9 coated Super Comat. New	£107 6 8

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8mm. U.C.C., 500-watt lamp, with transformer. Good condition	£22 10 0
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lin. f/2.5 coated Woilensak lens, standard thread. As new	£10 10 0
16mm. f/1.5 Kino-Plasmat lens. Wide Angle for 16mm cameras	£18 10 0
Leather case, for Kodak 8/46	£2 15 0
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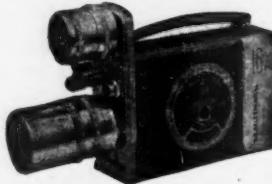
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16mm. Paillard Bolex H/16, with frame counter	
lin. f/1.5 Xenon ; 3in. f/4 coated Raptar ; 6in. f/5.6 T.T. & H. lens, leather case. Good condition	£135 0 0
16mm. Zeiss Magazine, f/2.7 Zeiss Tessar, variable speeds, case	£57 10 0
9.5mm. Dekko, f/1.9 Dallmeyer lens, 3-speeds, case. Good condition	£17 10 0
8mm. Bell & Howell Filmo, f/2.5 coated lens, case. Very good condition	£37 10 0
8mm. G.B.-Sportster, f/2.5 coated Myral, 4-speeds, case. Very good condition	£42 10 0
8mm. Siemens, f/2.5 lens, focusing, 4-speeds, case. Good condition	£32 10 0
8mm. Siemens, f/2.5 lens, with Tele-lens attachment, spare cassette and case	£42 10 0

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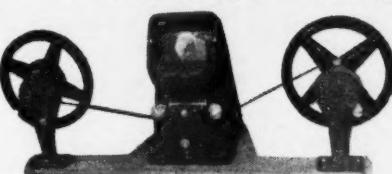
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The film may be run through these precision viewers either in a forward or backward direction. The viewing screen is well hooded so that a very bright picture may be seen even with normal room lighting on.

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Kodak K, f/1.9 Anastigmat, and 3in. tele-lens. Good condition £85 0 0

Kodak BB, f/3.5 lens, case £27 10 0

Kodak B, f/3.5 lens, case £27 10 0

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8mm. CINE CAMERAS

G.B.-Viceroy, tri-turret head, f/2.5 coated Mytal, case. As new £57 10 0

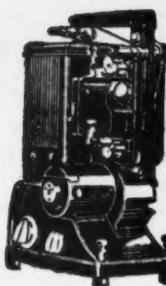
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200ft.	3/3	1/9	—		200ft.	3/3	1/9
400ft.	4/3	2/3	—		400ft.	4/3	—
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200ft.	3/3	1/9	—		1,600ft.	26/6	—
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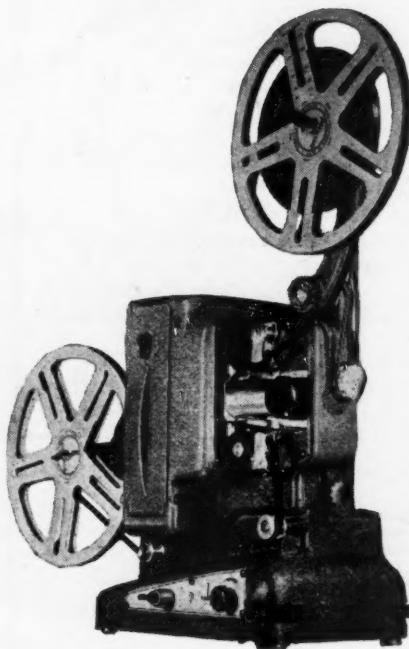
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USED CAMERAS

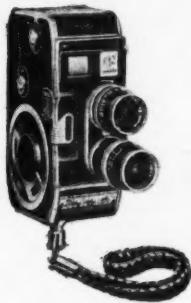
8mm. Miller, F/2.5, variable speeds	£21 17 6
8mm. Cine Nizo F/2.8 Cassar lens, variable speeds	£23 0 0
8mm. Cine Kodak 25, F/2.7 lens	£25 10 0
16mm. Magazine Kodak F/1.9 coated lens	£59 10 0
16mm. Cine-Kodak BB, F/3.5 lens	£23 0 0
16mm. Cine Kodak K, F/1.9 lens in focusing mount, 100ft. spools, case	£59 17 6
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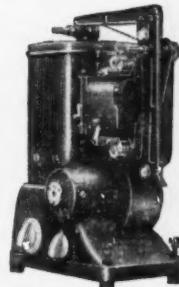
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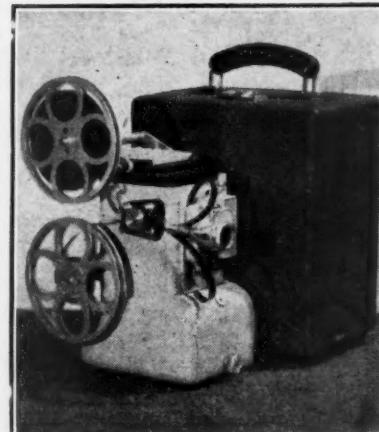
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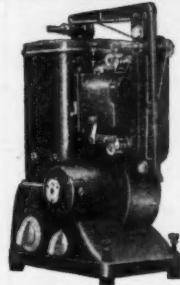
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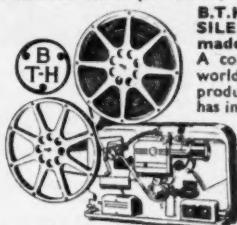
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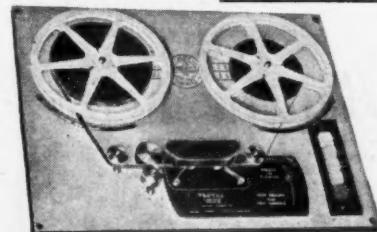


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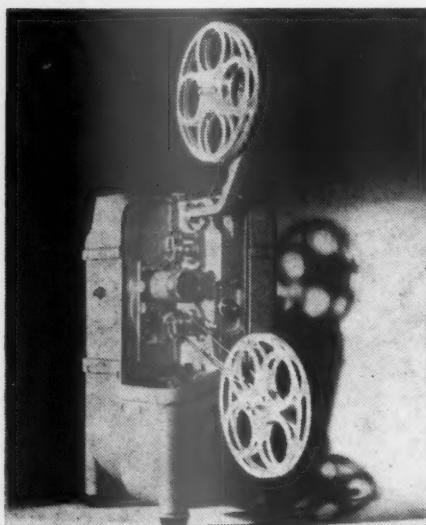


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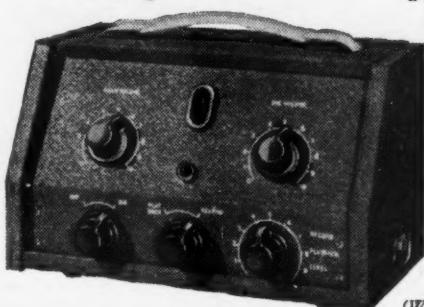
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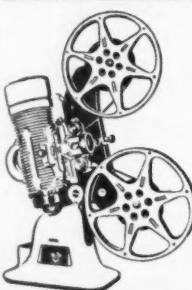
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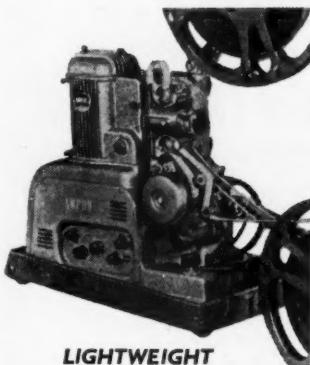
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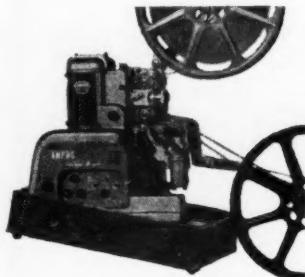
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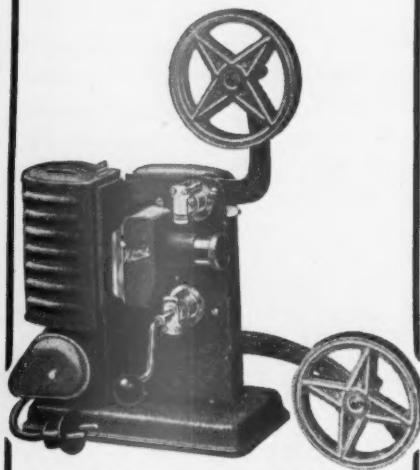
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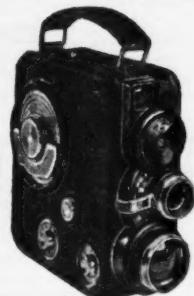
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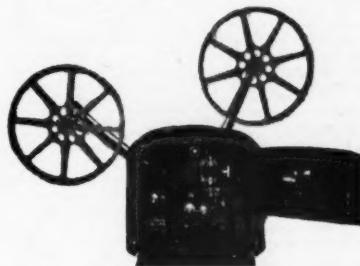
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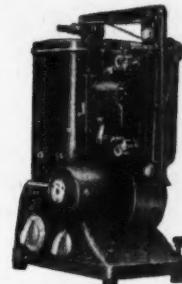
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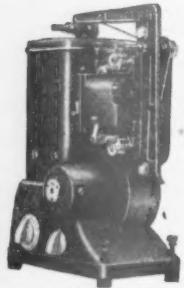
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Amateur CINE WORLD

VOL. XVII NO. 6

OCTOBER, 1953

Published from '46-'47, Chancery Lane London, W.C.2, on the 15th of the month preceding the month for which it is dated. Annual subscription 14s. post paid. Overseas 15s. or \$2.10.

Edited by Gordon Malthouse

Assistant Editor, John F. May

CONTENTS

Clubs under the Spotlight. By The Editor	534	Oh! To Be In Eire! By Sound Track	544
I Made An Instructional Film. By G. B. Tait	535	The Neighbours Rallied Round. By A. J. Birch	546
Filming at Five Shillings Per 100 Feet. By K. A. S. Pople	538	The Village Rallied Round. By Denis Postlethwaite	546
Your Travel Film. By Double Run	541	Choosing Your First Camera. By Centre Sprocket	547
		Ideas Exchanged Here	549
		Telling the Tale. By Stoke-on-Trent A.C.S.	554
		Lecturers! It's Now on a Plate. By Denys Davis	557
		Salute to Actors. By Leslie Wood	559
		Making a Rangefinder From Cardboard. By Harry Walden	562
		Odd Shots. By George H. Sewell, F.R.P.S.	565
		Great Fun, This Filming! By F. Hill Matthews	567
		A.C.W. Test Bench: Eumig Model C3..	571
		What the Societies Are Doing	575
		Films for the Home Show	579

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CLUBS UNDER THE SPOTLIGHT

Now begins the time when the lone worker tastes the joys and frustrations of welding his holiday material into a film and savours to the full the unalloyed pleasure of screening the results. And the clubs are getting into gear for their autumn sessions, with film production and film presentation.

We herald the new season with a new approach to our familiar club feature, What the Societies Are Doing. The emphasis is on the last word. How many clubs appreciate that their best ambassador, apart from their films, is informative reports on what they are *doing*? If increased membership is their aim, they can achieve it only by making their reports interesting to the lone worker. If they seek large audiences for their shows, they can fill many seats by making their club news sufficiently inviting to attract outside interest.

But the emphasis must be on the *doing*, and it should be made easy for the reader to see what is being done. So this month we condense and reshape our club reports to this purpose. Where interesting information has been provided, we have gladly winkled it out, but so much of the matter sent us each month defies the eye which searches for facts.

How often are we told that 'the club film is proceeding according to plan.' What plan? How much footage was shot during the latest session? Did anything interesting happen in the course of filming? Did problems arise and, if so, were they overcome? If sets were built, how were they built? Were special facilities for filming sought and granted? If they were, what was the procedure? The compiler of the report is so familiar with all the answers that he quite forgets that anyone could have any questions.

Each month we hope to present the *facts* in readily assimilable form, and we shall also turn the spotlight on a number of clubs in turn. Sometimes we shall invite clubs to appear under the spotlight, but inclusion in this feature will also depend on the informativeness of reports submitted in the usual way. If you have something worthwhile to say we shall be glad to provide you with a platform, but a club, however eminent, which is niggardly of facts and nebulous in their presentation, cannot expect to be singled out.

News of the A.C.W. Cine Circles will also appear in this feature, for many Circles are more club-like than some clubs, the Notebooks which each circulates exhibiting a refreshing liveliness. If enthusiasm can speak so eloquently

through the written word and if the Notebooks can present such really interesting, informative material and such stimulating points of view, then surely the attractive presentation of club news is no impossible task?

The club movement is a fine one—only France can show a similar vigorous club life. A good bush will not make good wine taste better but it will help many more people to sample it.

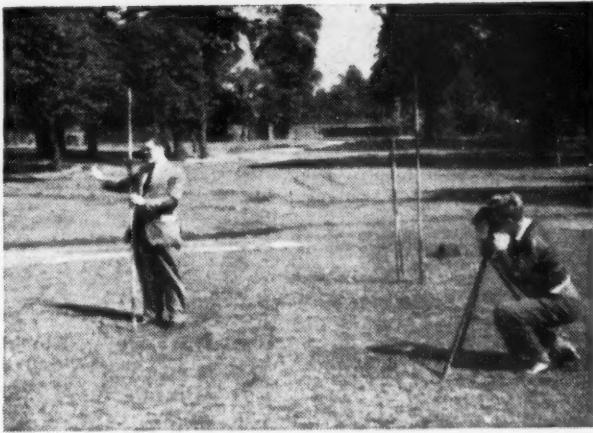
BRITISH SUCCESSES AT UNICA

For the first time in the history of the UNICA competitions, Great Britain has secured first place in one of the three classes, and it has also reached its highest placing yet—third—in the competition as a whole, even beating the formidable film makers of Spain. In the Documentary class in the fifteenth international competition recently held in Brussels, John Daborn's Ten Best winner, *The History of Walton*, topped the list—and that in a class to which it does not properly belong. But the only other classes in the UNICA contest are for story and genre films, for which it is even less suitable.

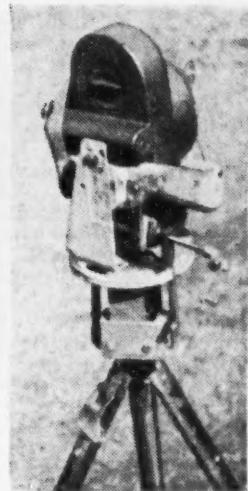
In the story film group, the British entry secured third prize for a production which has won awards in all the major British competitions, Ickenham's *Sidetracked*. The gentle humour and faithful delineation of the Scottish scene in Bill Dobson's *Fishers All* did not travel so well, reaching 9th place out of 19 entries. *Illusion*, by W. B. Cockburn and J. E. Smith came 13th in the genre class. But each of the British entries made its significant contribution to the 196.8 marks which brought this country to third place. First prizewinner was France with 205.88 marks.

The second placing provided a surprise. Germany has resumed membership of UNICA only during the last few years and until now has been well down the list but this year shoots up to receive the laurels as second prizewinner. Congratulations, too, to Australia, who entered the competition this year for the first time and achieved a fourth in the documentary class with A. T. Bartlett's Amateur Cinema League Ten Best winner, *Give Us This Day*.

Now, as answer to the critics who bewail the allegedly low standard of British amateur films and urge emulation of continental successes, the British amateur can flourish four trophies gained this year: the FEDIC challenge cup, first prize for documentaries, additional prize presented by Dutch amateurs for documentary films and third prize for film plays. A full report will appear in A.C.W. next month.



Filming a surveying operation; the student is giving the "lining-in" signal. The author made the pan-and-tilt cradle specially for this film—made it rather hurriedly, he says, so did not bother over-much about its looks.



After 18 years as a Lone-Wolf Snapshotter

I Made an Instructional Film

By G. B. TAIT

I suppose I could be catalogued as a lone-wolf travelogue-maker cum snapshotter. I'm sure you must be familiar with the sort of thing I do: 'Car moves off from home'—'Car comes to rest by roadside'—'Pan (including bonnet of car to start with) swinging round to disclose view of lake with boat'—'Telephoto shot of boat'. Continuity is achieved by odd shots of car or wife, and topography is mostly indicated by angle shots of sign-posts.

I believe I'm quite good at this sort of thing. I've been at it now for about eighteen years—long enough to have picked up quite a few wrinkles. But quite recently I did something entirely new—for me: I made an instructional film.

It happened this way. I am (in addition to being an amateur movie-maker) a lecturer in the Engineering Department of a University, and one of the subjects I teach is surveying—the kind of surveying that requires the use of theodolites, ranging poles, measuring tapes and such-like articles. The elementary aspects of this subject, setting up ranging poles, how to throw out hundred foot chains, taking off-sets, and giving hand signals to helpers—all this is

rather tedious to teach, but it must be got through before the students can proceed to more advanced and more interesting work with theodolites.

As you will appreciate, the simple procedures I have described must be demonstrated to students out of doors (often in rain, wind and sometimes snow) to the accompaniment of much shouting, gesticulating and vain repetition of explanations. Moreover, the routine has to be gone through several times each session with different groups of students.

How much nicer and more comfortable (I thought) and how much quicker and more efficient it would be to do all this explaining in class to all the students at once by means of a film.

Did I hear you ask why I didn't have this brain-wave eighteen years ago? That's easy! I became a lecturer only recently.

I began by writing two synopses and prepared an estimate of cost. By being extremely cautious, I usually manage to get away with a film wastage of not more than ten per cent in the sort of film I am accustomed to shoot. But I had no experience of instructional film-making, so

to be on the safe side I allowed for wasting one complete 100ft. reel in preliminary experiment, plus a further wastage of fifty per cent on everything attempted.

I felt that the film should be short enough to run through twice in the course of one lecture period, with a little time for discussion as well, so I planned to make it last about twenty minutes. What with one thing and another, my estimate amounted to £20.

One difficulty I had to face in putting this project across was the objection by a lantern-slide-conscious colleague who maintained that nothing could equal the lantern slide: the picture can be left on the screen for as long as the audience requires to assimilate it! I replied that no slide was capable of illustrating processes and procedures, and this answer was not contested.

It Didn't Work Out

My notions about how to proceed with making the film were rudimentary in the extreme. I merely intended to take my camera with me every time I went out with the survey class and walk about from group to group, shooting episodes now and again while the students were at work. I believed that in a month or so I would thus accumulate suitable shots of every sort of procedure—sufficient to build up into sequences.

Well, it didn't work out. I suppose I wasted two hundred feet of film in this attempt. You see, if ever there was enough light for filming, I found myself too busy instructing (which was what I was paid to do). Whenever a group was doing something I thought worth filming, the light was poor or I was obliged to be elsewhere.

The stuff I shot invariably showed groups of smallish figures carrying out indeterminate motions with invisible chains and tapes in the far distance. Such operations as did appear

distinctly on the film were as often as not so incorrectly performed as to be useless for instruction purposes. After all, the students were learners.

Getting Down to It

When I saw this material after processing I nearly abandoned my project there and then, but as I had spent some University money and done a certain amount of talking about my scheme, it was not possible to drop it without considerable loss of face. So I sat down to consider what must be done.

It was clear that it was no use treating the filming as an incidental task to be done while my mind was chiefly concerned with something different, and at a time when the students themselves were chiefly interested in getting finished as quickly as possible so as to get home to tea. I required their undivided co-operation.

I went about getting this co-operation by describing my failures quite frankly to a group of five or six students. I explained the reasons. To arouse their interest I showed them some assorted shots and pointed out why they were unsatisfactory.

Willing Help

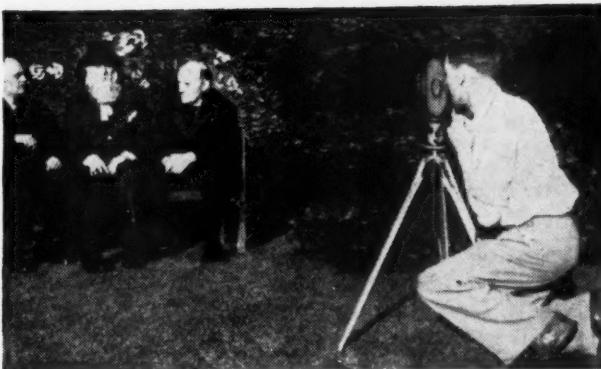
I told them I now thought myself incapable of being author-manager-director scene-setter and cameraman simultaneously and wished to delegate all but the last of these jobs. I asked whether they were willing to devote two or three Wednesday afternoons to assisting me with a second attempt.

At this point a number of very curious things began to happen. There was a sudden rush of conversation, everybody talking at once. One member of the group said I ought to have a technical assistant to watch exposures and focus. Another asked

(with painful politeness) whether I did not think a tripod should be used more often? There was talk about scripts, and close-ups, and continuity . . .



Filming the process of taking off-sets with linen tape. The author is at the camera, a 16mm. Bell & Howell.



You have no opportunity of making an instructional film? Then what about delving into local history and seeing what turns up? Kingston & Dist. C.C. have a fine subject in Eadweard Muybridge, the first man to take a series of pictures of a moving animal. There's rare box-office value in it as well, for his young lover, Muybridge pursued him on horseback and shot him dead. In this production still it is a more sober Muybridge who discusses finance for his photographic projects. Camera is a Victor 5.

From among the group of young men a Personality began to emerge. I am no leader of men myself, and in fact never succeed in getting anyone to do anything the way I want it, so I could only listen in gratified amazement while the Personality took charge, discussed and approved (or disapproved) suggestions, planned operations, and finally began to allocate duties.

Within five minutes, control of the project has passed entirely out of my hands. The last thing Booth did—this was the name of the Personality—was to instruct me to write out a script and have it ready for him the next morning—in duplicate, please, if I didn't mind!

Preparing the Script

Preparing the script was quite a thing. I started (sometime about 7 p.m.) by jotting down a few brief notes of what I wanted. My final technique, devised about 2 a.m. next morning, involved the use of foolscap sheets, each with a line ruled down the middle. On the left hand side I wrote down the operation or process I wished to describe, and in the right hand column I listed the number and type of shots I thought necessary. After sweating this out for some hours I found a sort of system or rhythm was beginning to appear in my script.

Each operation, even such a simple one as "Bring survey chain into line" required about six shots. A general view was necessary for a start, then a mid shot, then a number of close-ups (hand gives signal; response to signal, etc.), back to a mid shot for the purpose of linking the C.U.s, and finally a general shot to tie the completed operation together.

I felt pretty pleased with this literary effort when I got it finished, and I believe it was at this stage that I began to grow really ambitious. At any rate, next day I tore up

all those scribbled sheets and replanned the series of operations to make them appear progressively as phases of one actual survey job.

I also introduced into the script "*The Man Who Always Does It Wrong*". That is to say, I planned that each correctly performed operation should be followed by a complementary sequence of shots showing how not to do it, and why not.

The re-hash of the script delayed me a couple of days and earned me a bad mark from Booth, who was now running the whole project much more competently than I ever could, but from then onwards things went like clockwork.

Copies of the script were distributed. A day suitable to all participants was selected. I rather think Booth undertook to arrange that the sun would shine. A technical assistant was appointed, the part of the *Man Who Always Does It Wrong* was allocated, I was urged to leave everything to the gang, stick to my camera, and shoot straight. In actual fact, I played another part also, for during rehearsal, I functioned as professional expert with regard to the correctness of the operations and signals.

The Man Who Did It Wrong

Booth rehearsed each scene about five times before signalling me to start shooting—that is, except for those scenes featuring *The Man Who Did It Wrong*. This fellow turned out to be a naturally gifted comedy actor who did everything entirely right—in other words, completely wrong—first time, and without a vestige of a smile!

Filming continued steadily for about three hours. My assistant measured distances, estimated focal depths, adjusted focus and altered apertures in accordance with the ever varying sunlight. I took every shot on the tripod, occasionally spreading the legs

(Continued on page 582)

Filming



The two types of film described below : "unnamed" stock on the left, Kodak on the right. These tins are dated 1945 and cost 10s. each.

How about that ex-R.A.F. 16mm. neg. film you've seen so widely advertised? Much of it is considerably out-dated and it is all very cheap: from 4s. for 50ft. to 10s. a tin of 300ft., according to age. You mostly find it in 25ft. rolls in tins of eight and twelve.

I first started experimenting with two different stocks in the hope of turning them into a reasonable reversal medium. One was a thin film by Kodak and the other a thicker one, unnamed. Both have a blue tinged base and are labelled panchromatic, but ortho stock is also advertised for titling, etc. (They should not, by the way, be confused with the ex-U.S.A.F. negative-reversal film which also sold at 4s. for 50ft., but is not, I believe, obtainable now.)

My first results were disappointingly flat and grainy, but half the fun of home processing lies in experiment and improvement. Results at the moment, although not up to the standard of good reversal film, are quite adequate for home and family use, and for the hundred and one tests one has to carry out.

Camera Gun Film

Both types were presumably intended as camera gun film. Each 25ft. roll is wound on a little bobbin which fits a 16mm. rewind and is carefully wrapped in tinfoil. The tins are sealed with adhesive tape, green for the Kodak film, black for the unnamed film. For safety's sake, I opened each tin in the dark and put the rolls into a light-tight tin, taking them out as required in the dark. Each roll is, however, so well wrapped that this may be a needless precaution.

Winding the film on to camera spools has to be done in the dark or by the light of a very dim green safelight. It is not difficult to do, and to make it easier I use a light-tight wooden box.

I open the roll in the dark and put it into the box with a short end protruding. The lid of the box is then closed down, and the

light can be switched on while a piece of black trailer is spliced on to the protruding end. The other end of this black trailer goes into the slot in the spool, and a few turns taken. The only precaution here is to make sure the film is wound on in the correct direction. The light is then switched off, and the roll taken out of the box and wound on to the spool.

Agony Avoided

At the end, the spool is replaced in the box with the short end protruding, the light switched on, and either the black leader or another length of film (to make 50ft.) spliced on. In the latter case, roll and spool go into the box together, with an end of each protruding for splicing; this fogs about 6 inches in the middle of each 50ft. spool (and this you must remember when filming). But this procedure has the advantage of avoiding the awful agony of trying to splice film in the dark when spooling the thicker "unnamed" film.

I have found that it is not advisable to splice more than 75ft. on to a 100ft. spool, while 50ft. on a 50ft. spool needs a generous black trailer. This is because the film is wound emulsion out in the roll but is wound on to the spool emulsion in. As it has a pretty vicious curl, the result is that it sometimes winds itself very loosely on to the take-up spool during filming, and needs to be unloaded with care. Leaders and trailers with a strong emulsion-in curl are a help here.

There are, of course, no processing rights with this film but recent articles in *A.C.W.* have demonstrated that there is nothing formidable either in building a processing drum or in carrying out reversal processing. If the film is sent to a lab, they ought to be warned what is coming—it would no doubt be better to write first and enquire whether they would accept it.

The two types of film handle rather

The price includes processing—your own. If you have never tried processing before, here's a chance to make a start, for even if success does not come first time, you can't lose much financially.

at Five Shillings per 100ft.

By K. A. S. POPLE

differently. The Kodak film is a fairly fast stock. Using a Weston meter with Invercone for highlight readings, I rate it at Weston 50. In other words, the speed of the film is half a stop faster than Super X, and is such that in bright sunlight a stop of f/32 is required with a standard lens, or f/22 with a 1½ times filter. On the other hand, f/22 without a filter gives good results with a slower lens.

A lens which does not stop down beyond f/16 would probably need a filter, but this is no disadvantage as a medium yellow filter improves the quality. Although this seems fast, it is a real advantage to have a single film which can be used in full sunlight, on very dull days or by artificial light.

Exposure really is critical. It is well worth while taking the time and trouble to experiment and adjust the film speed to get the best results. Consistent over- or under-

exposure by as little as a stop may result in an unpleasant grainy image, and this too should be remembered when you tackle those difficult backlit shots which look so effective on proper reversal film.

On the other hand, once the correct film speed is found and a reliable meter used, you can go on churning out tolerable results without difficulty. It is best to keep to medium and close shots and to avoid flat lighting, i.e., always try and film with the sun striking the subject from the side.

Advantage for Indoor Work

This softness of the film is an advantage for filming by photofloods, since shadows which might be a problem in reversal film obligingly soften themselves with this film. The same speed does indoors, or a general opening up of half a stop gives a thinner image.

Processing is not difficult. Although the stock I have been using is eight years old, there has been no evidence of storage marks, and film from different tins has been remarkably consistent. It is, however, so soft that it needs a really vigorous developer.

I have given up attempts to use the normal MQ developers, i.e., developers containing both metol and hydroquinone, because the metol seems to have such a softening effect that the resulting image is frequently too flat and grainy, especially in long shots. My best results have been obtained from the standard Maximum Contrast Developer made up as follows:

Solution A

Hydroquinone	:	:	:	1 oz.
Sodium Metabisulphite	:	:	:	1 oz.
Pot. Bromide	:	:	:	1 oz.
Pot. Thiocyanate	:	:	:	50 grains
Water to				40 fl. oz.

Solution B

Caustic Soda	:	:	2 oz.
Water to			40 fl. oz.

For use, mix equal quantities A and B and add to 20 oz. of mixture ¼ fl. oz. of Developer Improver (e.g., Johnson 142). Develop for 15 minutes at 65°F.

For the man with nothing but the kitchen scales to weigh out his chemicals, this formula has the advantage of being in whole



Neither dimension nor design is at all critical provided it keeps the light out! This one was made from seven-ply wood with all the joints simply butted together and screwed, and any errors of carpentry being taken care of by a layer of insulating tape in the joint. There are two light baffles, and the film exit has two overlapping strips of draught excluder rubber as an added precaution. The lid has deep sides and simply slips over the top. It is useful if the compartment of the box is made wide and deep enough to take both a 100ft. spool and a roll, at the side or on top.

ounces. In this case, read for 50 grains of Potassium Thiocyanate, "one generous teaspoonful"; but wash the teaspoon well afterwards as this chemical is poisonous. I used the standard bichromate reverser and the usual sulphite clearing bath (both given in previous articles in *A.C.W.* or available from any book on reversal processing).

But the fun really comes with second development after re-exposure. My experience has been that, to get a reasonable image a second developer which stains or tones is necessary. It is, in fact, quite feasible to store the developer from first development and use that, even when it has turned a rich brown colour; in this case, it probably needs a couple of ounces of fresh developer to pep it up. The resulting image should be an attractive warm colour with reasonable contrast.

However, for the man who does not mind making up a special solution for second development, a better result can be obtained from the following:

Solution A

Pyrocatechin	44 grains
Water to	5 fl. oz.

Solution B

Sodium Carbonate Anhyd.	180 grains
Water to	5 fl. oz.

For use, mix one part of A with one part of B and three parts of water.

The solution may turn green while being mixed but this does not matter.

Although this adds two more bottles to the general array, it is very simple to make up, and gives cleaner highlights with much more contrast. Of course, if you are experimentally-minded, you might like to try the effect of the more exotic toning developers, but the above gives very tolerable results for simple solutions. All the chemicals mentioned are available from any good photographic dealer's and some of them can also be bought in bulk very cheaply from surplus stores.

The "unnamed" film—so-called because

Stands 4 and 5

Amateur Cine World and *Miniature Camera World* are presenting an interesting display, including some unique apparatus and a comprehensive range of books, on Stands 4 and 5 at the International Handicrafts Exhibition, Empire Hall, Olympia, from Oct. 1 to Oct. 10. The term 'handicrafts' is interpreted liberally as covering the immensely broad field of creative endeavour, so that in addition to the exhibits which will be of direct interest to him, the photographer will find stimulation and practical value in a very wide range of associated themes. A feature of the exhibition will be displays of work from Italy, Switzerland, Austria, Yugoslavia, the United States, Canada and Africa. The organisers claim that "everything the practical person, working in shop, back room or parlour, needs, will be on view".

It is preceded by the National Handicrafts and Hobbies Exhibition which takes place at the Central Hall, Westminster, S.W.1, during Sept. 17-30. The

when developed it has no maker's name along the edges—gives perhaps a more pleasing gradation of tone than the Kodak, and is certainly much less touchy over exposure and developer. It is, however, very slow and therefore more or less confined to use outdoors in good light.

Speed, using Weston meter with Invercone, works out for me at Weston 8, which is the same as exposing for Kodachrome; and development time using ID36 is 12 to 13 min. at 65°F. This gives a fairly "deep" image. The standard Gevaert formula can also be used, and the result may be very attractive tonally, but possibly a little too much on the soft side for everyone's liking.

The man with nothing but the kitchen scales might like to try the effect of Maximum Contrast Developer at double strength. He will probably find it adequate, but not as good tonally as ID36. This Ilford developer does best for this film, I think. Here is the formula:

Solution A

Hypo	140 grains
Metol	56 grains
Sodium Sulphite Anhyd.	2 oz.
Hydroquinone	½ oz.
Potassium Bromide	16 grains
Alcohol	2 fl. oz. (for long keeping)
Water to	40 oz.

Solution B

Sodium Carbonate Anhyd.	2½ oz.
Water to	40 oz.

Mix equal quantities A and B just before use. If a negative improver is added, development time may be increased to 15-16 mins.

All this is merely my own experiments and findings, and you might need to adapt them slightly to your own tastes. They should at least give a basis for further trials. At the start you will probably not get the quality of well-exposed reversal film, but results should not be drastically inferior, and in any case, who can grumble at filming from camera to projector at a cost of 5s. a 100 feet?

Institute of Amateur Cinematographers have a stand here—No. 122—from which you can learn of the services they offer and be entertained by films. A special show, "Twenty-One Years of Amateur Cinematography," will be presented at 5.30 and 7.15 p.m. on September 26.

Scientific Film Congress

The International Scientific Film Association will be holding its 7th annual congress at the National Film Theatre during Sept. 18-27. Many of the films to be screened—industrial, experimental, educational, research—are on 16mm., and most of the performances will be open to the public. Indeed, it is believed that they will be some of the first in this country at which public audiences will be admitted to a cinema mainly projecting 16mm. film. The congress represents the beginning of what is hoped will become an increased use of the National Film Theatre by public, industrial and private bodies interested in showing 16mm. and 35mm. in a beautifully equipped public cinema.

How Many Splices in **YOUR TRAVEL FILM?**

You may remember that in the December A.C.W. Hamtune Films (the production unit of the Northampton Film Society) list several 8mm. films available on loan to clubs and individuals. The borrower is asked only to pay the cost of postage both ways. May I make a plea that other clubs follow this generous example?

I know it can be a risky business to lend films to individuals, but dupes are now available and, were a reasonable charge to be made, the clubs might not do so very badly out of it. While in this optimistic mood, I would also like to suggest that some clubs might like to consider making available 8mm. copies of their 16mm. originals.

The three Hamtune films that I have seen were shot by Mr. Louis Warwick on International Tramping Tours holidays abroad. The well printed titles tried to convince the audience of the happy days such holidays would bring them—but, unfortunately, the films did not live up to this promise.

A Simple Test

A simple test that can be applied to the original of an amateur film is to hold it up to the light and see how many splices there are. In these films, there were not nearly enough. Yards of footage were exposed on groups of people and things that might just as well have been taken at home (e.g., passing telegraph poles).

If your film is to be about a *tramping* holiday, do not expose long lengths of film on journeys by 'bus, train and steamer—and beware of meaningless long shots taken from moving vehicles. I realise that such shots may not be meaningless to the filer, but to the audience that knows neither him nor the country he is visiting, they are most tedious.

If you are touring, film things that are typical of the place you are in, and try to present them in an interesting way. Show the local inhabitants about their (or perhaps your) business. There is a sequence in *Bon Voyage in the Vosges* (the best of the

8mm. Viewpoint

By DOUBLE RUN



A member of the Canterbury A.C.S. Film Unit shoots from a launch to secure scenes for the club's record of a yachting week.

three films) in which a crowd of children surround the party of trampers as they prepare their camp fire. We see them all too briefly, but their expressions seem to suggest everything from stolid indifference to amused tolerance. Surely there was an idea for an interesting sequence here?

A typical title in this film reads: "At Schlingoutte next night cooking facilities were also primitive, but again it was good fun, with a camp fire to end the day." But is it not the job of the film, and not the title, to show what the cooking facilities were like, and to suggest the fun? The camp fire was represented by a few shots of what seemed to be a dimly burning bonfire. The main criticism I have to make of this, and other sequences in the films, is that the titles told me much more than the visuals.

Mr. Warwick's companions were not presented as interesting individuals, except once when, after seeing three ladies clambering out of the car in which they had been given a lift, we were shown one of the men making a gesture of amused disgust. Otherwise, there was no one whom we knew any better at the end of the film than at the beginning.

There were too many long shots of unknown people walking through similar

landscapes (I wonder if the producer was disappointed when he saw how uninteresting the scenery looked on black and white). I know it is far from easy to make a satisfying film on a tramping holiday, but, if you are to interest an outside audience, you must either establish character or find something revealing in the places you visit.

Schwarzwald Sojourn has an acted introductory sequence in which a man is shown receiving a brochure from the tours organiser and filling in an application. This is a good idea, but once the tour had begun, I never noticed the man again. If he was there, he certainly was not playing the dominant part he should have been.

Imperfect Sub-Titles

The sub-title that introduced this first sequence was another example of imperfect wording : "I first heard of International Tramping Tours holidays through a friend's recommendation (Mr. Walter Keen speaking)." But why was it necessary to bring in the speaker's name if the only other place it was mentioned was on the credit title, and would he have called himself "Mr."? Composing good sub-titles is much more difficult than it seems ; one should consider them very carefully before going to the expense of filming them.

Pyrenees Tramp starts with a shot of a box on which is written the producer's name. It is opened and inside the lid we read the title of the film. The camera then zooms down into the box, to disclose another title—and so on, until The End title appears in the same box. This is very well done, but what is the relevance of the box to the tramping holiday?

I hope the producer will forgive these rather severe, but I hope not too unkind, criticisms, because the films contain some fine shots, and if he had decided on some sort of theme and only taken shots that were relevant to it, they might have been most interesting. But it is very good of him to make the films available, and I would advise anyone who is thinking of attempting similar subjects to have a look at them.

EXPOSING "EWAN"

I have found that I obtain the most satisfactory results with Kodachrome if I arrange for my subjects to be in bright sunlight and then use f/8 throughout. All of *Ewan*, except for a single shot when his face was in deep shadow, was filmed at f/8. I used my meter for occasional checks to see what the light was doing, and I usually found that the reading, with the Invercone attachment, was f/9. I then carried on quite happily at f/8, as I know from past experience that

at f/9 there will be slight under-exposure. This is the same as taking the Weston rating of Kodachrome to be 6 (as it used to be) and not 8 (as Kodak now recommend it). Although, one way and another, I wasted a lot of film, only the one shot I have mentioned was marred by poor exposure.

I kept to my script as far as possible, but if a good idea came to me when shooting, I was quite prepared to take extra shots. For example : I had to show Ewan trudging angrily off, resentful at a supposed injustice. On the spur of the moment, I filmed an extra shot of his feet, taking an angry kick at a clump of long grass, as he walked along. Shots of this kind are a great help in expressing mood—and no acting ability is required.

Off the Cuff

Opportunities sometimes arose during filming that it would have been a pity to miss. So when Belinda, our dog, positioned herself at the wicket during the cricket game between Ewan and his five year old brother, David, I quickly thought up a part for her to play. I had a shot of David rushing up to bowl and falling over the wicket, as the ball shot out of his hand. So I filmed extra shots of poor Belinda being struck by the ball, and David struggling to pull it from her. Then I returned again to the script.

I was able to use Belinda in this and subsequent scenes only because I knew exactly how my planned shots were going to



A child could do it! Ewan, as the Red Indian of his day-dream, takes a reading with a Weston meter and Invercone. But adult judgment suggested f/8 instead of the f/9 indicated.

fit into the general pattern of the story. Should I not like the unscripted shots, I can still leave them out and no one will be any the wiser. Dogs, by the way, photograph well, but can very easily ruin one's painstaking attempts at continuity.

One of the first acted family films starred a dog: Cecil Hepworth's *Rescued by Rover*. See it if you get the chance—it is available on 16mm. from the B.F.I. The super-canine intelligence of Rover and the successive Rin-Tin-Tins and Lassies offers some ambitious family filer a grand chance for a parody.

The game of cricket in *Ewan* is extraordinary for another reason, too: both batsman and bowler face into the sun. As I was using Kodachrome and wanted to



Should he be looking at the camera? A frame enlargement from "The Young Bear", a 16mm. film (begging your pardon).

show the expression on the boys' faces, there seemed no alternative. Of course, when I showed a long shot of the pitch, I had to re-arrange the wickets so that they were at opposite ends!

LOOKING AT THE CAMERA

One of the 8mm. filer's first tasks is to train his family and friends never to look at the camera. If a character has to be shown looking from one side of the camera to the other, it is usually safer to arrange for a low angle shot so that he will be shown looking over it rather than into it.

The illusion we are trying to create is quite lost as soon as our actors show themselves aware of the audience's existence. (The tendency among 3-D producers to film things being thrown at the audience has been found to decrease, not to increase, the effect of realism.) Similarly, the news-reel interviews of famous personalities staring awkwardly at the camera are usually disconcerting if not embarrassing.

There do seem a few occasions, however, when the rule can be broken. Bob Hope and Groucho Marx (and Arthur Askey on TV) address the camera in loud asides and, in the Shell film of the Le Mans motoring event, deliberate use was made of the

competitors' grins and waves as they noticed the camera, to evoke a friendly and informal response from the audience. But these are very dangerous precedents for amateurs to follow.

It is more legitimate for actors to look at the camera when it is used subjectively to present a scene as seen through the eyes of one of the characters. For example, in the amateur film, *The Young Bear*, a new boy at a school joins in the general attack on his friend. One of the last shots in the film (see frame enlargement on this page) shows his friend's pathetic expression, blood trickling down chin, as he looks straight at the boy who has deserted him (i.e., straight at the camera), and then, seeing that no help is forthcoming, slowly lowers his eyes. It is as if he were appealing to the audience.

One also sometimes sees the camera used as the mirror into which a character is looking. In all such shots, the secret is that the actor must not let on that he is aware of the audience's presence, even though he may be looking straight at them. Above all—and this applies especially to 8mm. family films—he must not self-consciously grin, grimace or wave at the camera, if the film is to be shown outside the family circle. It is the director's job to tell him in advance what he is to do, and the editor's job to cut ruthlessly if he does not do it.

END OF THE REEL

A friend wanted to show a 500ft. film without rethreading. So he used 7cm. Cyldon magnetic tape spools, which he found were identical with 400ft. 8mm. reels, but had the extra $\frac{1}{2}$ " diameter.

The only British-made 8mm. projector that is not fitted with 400ft. spool arms is the Kodascope. This is no very serious disadvantage as 200ft. reels are still the standard, and two reel films are not yet sold on single 400ft. spools. But surely the day is coming? It is convenient to be able to give uninterrupted shows of up to thirty-three minutes.

It is best to avoid filming large white surfaces with 8mm., as they show up scratches and small specks of dust so easily. So it is better to film titles against grey backgrounds than white ones (blue writing paper photographs grey). White has the added disadvantage of dazzling the audience.

Many 8mm. Kodachrome users have had a pleasant surprise. Films sent off for processing on Mondays have been received back the following Thursday. Thank you, Kodak! Now how long will it be before you can offer us 8mm. Kodachrome dupes?

OH ! TO BE IN EIRE !

The outstanding spectacle for the cinematographer in Dublin is the succession of shop-windows "bursting" with 8mm. Kodachrome. In case you think I exaggerate let me say that in a walk from St. Stephens Green, along Grafton Street, over O'Connell bridge as far as the Nelson monument, a distance of about half a mile, I passed nine shops displaying this material, so elusive in this country. It costs 26s. 6d. a reel there, and is mostly French-made.

One of these shops was displaying 16mm. Gevacolor reversal film, at £3 for the 100ft. reel, including processing, of course; but on enquiry they were magnificently vague, had never seen any after processing, had only had it a very short time. Gevaert have a separate Eire agency, but I spared them my presence, deciding it would be more useful to await the arrival of this stock, now definitely known to be in commercial supply, in this still rather colour-starved country.

One sees German, Austrian and Swiss 8mm. apparatus as the main display line in Eire. The prices do not directly compare with ours, after allowance has been made for purchase tax, but since I had by me a current German price list, I think the following comparative table may be of interest. (The German prices have been converted at the rate of 12 marks to the pound sterling).

Details of camera	Retail prices in England	Eire	Germany
Eumig C3, f/1.9 FF, exp. meter	£71 11s.	£36	£47
Zeiss Movikon 8, f/1.9 focusing	£66 2s.	£45	£33
Bolex L.8, f/2.8 FF	£52	£34	£33
Cine Nizo Heliocentric, f' f/1.9 FF, & 1½" f/2.8 exp. meter	£147	£92	£73
Cine Kodak 8/55, f/2.7 FF	£39 15s.	£30	—

Apart from illustrating the effect of purchase tax, the table does seem to contain contradictions: but I verified all these prices myself. Of course, minor fluctuations are now common with us: a few minutes spent scanning the advertisements in the August A.C.W. will reveal variation up to £3 10s. or so in the case of the Bolex L.8, over £1 10s., with 8mm. Sportsters, and even £1 for the Cine-Kodak 8/55.

Sound stripe has not seriously entered the

running yet in Eire, nor do they seem unduly impressed by wider screens and 3-D. One of the O'Connell Street cinemas was showing *The House of Wax*: you paid a hire fee of 6d. for the polarized spectacles, and sat among a rather stolid audience. Only two projectors were available, so three intervals were necessary for re-threading and changing carbons, which was done in an average of a shade under a minute on that particular show—goodish work.

Jigsaw

In threading, the exact frame has to be in the gate of each machine at the start, and, of course, if either of the two prints gets damaged and loses a frame, the corresponding frame has to be cut from the other print, or alternatively there must be blank-frame make-up, just as in the old Vitaphone days, as the chief electrician of this cinema, an old Warner man, nostalgically remarked.

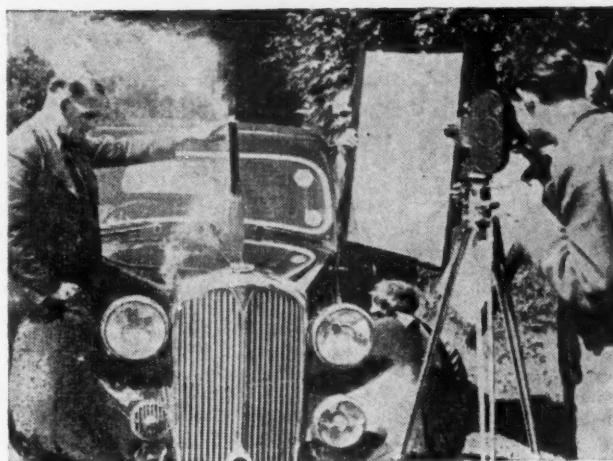
With less nostalgia I can remember seeing Vitaphone films such as *Gold Diggers of Broadway* at end-of-run down-town cinemas, when the reel-ends were a horrid rhapsody of blank inserts, in spite of which by Saturday evening it was not uncommon for some little mishap to have occurred early enough to make synchronism for the last half minute a vain dream. I rather hope, therefore, that the boys will revive their 72mm. film, and so put both the 3-D pictures on to the same film, so that we shall not have a recurrence.

STEADY, THERE!

You cannot help giving a quiet chuckle when the mighty are exposed a bit. After all the boasting by the professionals about the essential rock-steadiness of their cameras and projectors, their faces must be a little red if they take off their spectacles and look at a 3-D film, projected by two separate but coupled projectors. It is, of course, a most searching test, but the fact is that the two separate images have a decided relative wander, mainly in the vertical plane.

I hope that several well-known projectionists, who have laughed in my face when I have complained of discernible unsteadiness, will stop laughing and take a bit more care of their gate adjustments. And since many cinemas are guilty of running at least the occasional show with serious unsteadiness,

Not even the professional, lavish though he is in the use of properties, would run a car to death in the sacred name of film art. After all, you can get a much more realistic effect by the use of a little artifice. Astral C.C. have put a smoke bomb under the bonnet for this scene for their current film, "July Sunday".



I think we should all be thankful for, and marvel at, the odd fact that this relative unsteadiness does not seem to show when the films are being viewed stereoscopically. But, I do hope they will hurry and get the pair of images on to a single 72mm. film—in line with current 16mm. practice!

COULD BE GOOD

The American firm of du Pont, for years a big manufacturer of 35mm. film but better known in this country as the originators of nylon, is now planning a factory for producing a new type of 35mm. film base. There are several points of interest about this: first, the material is said to be a polymer, something after the nature of nylon or the material terylene which the Americans make under licence from I.C.I.

Second, its extra strength will permit the standard thickness to be decreased from $5\frac{1}{2}$ to 4 thousandths of an inch, while the strength is more than maintained and the resistance to bending vastly improved so that a lot more footage will fit on the reel. Third, it will enforce a novel and probably better splicing technique, since it is unlikely that the new material can be simply welded by a solvent as in the case of acetate and triacetate bases. So it could be a Good Thing.

SHOW BUSINESS

"What does A do if he is meeting a young relative in a strange town and wants to show her a 50ft. 16mm. family film in which she appeared a few months before?" Well, if he has any sense, A puts a projector in the car and relies on a hotel room. Or if he

has time, he contacts the local cine society, one of whose members is certain to be willing to help.

But when recently this column was A, it did neither of these sensible things: instead, it assumed that in the large Thames-side town in question, it would find a dealer who would whizz the film through in a brace of shakes, possibly even adding a measured note of approbation on the remarkable photographic quality of the reel.

We arrived at the shop at 2 p.m., and asked the assistant if he could run the little reel through. Decidedly taken aback, he referred to the boss, who insisted on unwinding the leader to check that the film really was 16mm., then briskly said that it could be done for five shillings, and would we walk upstairs.

The Missing Loop

There, in a neat office about 12 by 14 feet, with light flowered curtains, stood a very well-known talkie projector. At the sight of it I breathed a sigh of relief, since its 750 watt lamp would defeat the sunlight beyond the thin curtains, and the sprung claws would spare my film in the event of a technical hitch.

Threading was eventually completed, the right-away was given, and with slight clicking there appeared on the screen my pictures with the unmistakable, severe ghosting of lost-lower-loop. I had to give the word to stop, and on asking what was wrong was assured that it was "the film." But years of experience bring certainty, and I pointed straight at the missing loop, and asked that it be restored, which the laddie did.

THE NEIGHBOURS RALLIED ROUND

I was chatting over the garden gate with my neighbours, and as we talked we idly watched the children at play. I'd like to make a story film about children, I told them, but I was stumped for ideas and, anyway, I was a lone worker. But my next door friends were not cine enthusiasts, though they came in occasionally to see my efforts.

Next morning a fat envelope was pushed through the door. It came from next door, was addressed to "The Director" and contained two short stories written the previous night. I went round at once and we talked the stories over. Yes, we would make the one called "Midsummer Day," a fantasy with a woodland setting, nine children, animal characters and a dog.

We? Mrs. Packer, who wrote the story, would direct. Her husband would watch continuity and assist generally. I was to do the camerawork and cutting. Titles? Mr. Packer was very good at lettering. Now what about the cast? Easily found. Both children and parents were very keen. Animal costumes? The principal of a local

THE VILLAGE RALLIED ROUND

I was invited to see "a film of village life, running for an hour and a half, directed by the Vicar who also gives the commentary." I shuddered, but I went, and very glad I am that I did.

A Warwickshire Village is a delightful enlargement of the family film. It has been three years in the making and during that time all the village's 1,600 inhabitants seem to have passed the lenses. And it has already been shown to five packed houses in the village hall (at 3s. 6d. a seat) and so contributed £90 to the Church Fund. Outside bookings have also been made.

When I arrived at the hall, the 'first house' was still inside, with the 'second house' queuing determinedly at the door. There

school of dancing lent us those.

By the end of the summer, the film—200ft. of 9.5mm.—was in the bag. Children and parents were getting more anxious to see it every day, so we booked a small hall for the grand premiere, with amateur films hired from a number of cine societies to fill out the programme. What a success *Midsummer Madness* was! Of course the film was far from perfect, but it did please the audience because they all had a special interest in it.

Easily Found Setting

So now we—the former lone worker and his two neighbours who weren't cine enthusiasts—are happily engaged on a second film, mostly indoor work. No difficulty in finding a setting when we had already had the co-operation of the dancing school. Our lighting equipment isn't ambitious—all home-made, with pudding basin reflectors.

We're going to produce at least one film a year, so there will be plenty of work for us, but the advantage of a literally neighbourly unit such as ours is that you can arrange meetings at a moment's notice. If you, too are a lone worker with leanings towards the sort of film that can't easily be produced by yourself alone and yet don't want to join a club, why not start an innocent conversation over the garden gate? It can happen again, you know; and it's fine to have the stimulus of a keen, ready-made audience!

A. J. BIRCH.

was time for a sandwich at the nearby inn, where I found several other reserved-ticket-holders waiting for the second showing.

Listening to the verbal "pre-view" given by those who had already seen the film, it was easy to sense its family atmosphere. Eleanor, it seemed, was in the table tennis section. You had to watch carefully to catch Mrs. Smith in the procession, and the shadow on the cottage wall was Jim! Already one of the family, I returned to the hall.

It was clear that a great deal of trouble had gone into the presentation. The proscenium would have done justice to the Ten Best, with its carefully lighted drapes, flowers, and well-erected screen. The arrangements for background music (on discs), microphone and speaker, were also in good hands and the Vicar was a natural commentator. The cameraman was his own projectionist, and at the end of the show the audience filed past and shook his hand. I agreed with them.

The film began with titles superimposed on light-hearted scenes of the cameraman and director at work. As we travelled through the Warwickshire countryside, in

(Continued on page 598)

Choosing Your First Camera

There is no such thing as a camera to suit everybody. Each of us must make his own choice, deciding which features he considers attractive, which expensive luxuries and which just a nuisance. For even if you can afford the luxurious Webo M, you may still consider it rather big and heavy for your purposes.

Mr. Gorman of Glasgow is confronted with these problems, for he is about to buy his first 9.5mm. camera. He has decided to get a new model—and that, of course, means Pathescope nowadays. He is attracted by the Webo A, but cannot find a local dealer stocking the Webo 50 ft. magazines. Consequently he is afraid that if his dealer stocks magazines just for him, the film will be stale before they all are sold.

A Little Tired of It?

This is a difficulty always encountered when equipment is marketed which requires special cassettes. Although the Webo A has been available here for some years, only a handful of dealers stock the magazines.

I suspect that nine-fivers are just a little tired of finding that every new camera takes a different type of charger and uses a different lens mount. Pathescope cameras have now been designed to take 9.5mm. in five different packings. The lenses, where removable, have used one or other of three different mounts, two of which are exclusive to Pathescope cameras.

THE 9.5mm. REEL

By CENTRE SPROCKET

The Webo A was an extreme example of this policy. It introduced a new lens mount and a completely new magazine. (This could not be said of the earlier H camera, since the new charger that required was at least usable in most cameras designed to take the P type.)

Whether or not the Webo charger will eventually become popular remains to be seen, but it is interesting to see the pendulum swinging the other way. The expensive Webo M uses spool loading and a standard C mount. Both have been used before in 9.5mm. Now the Pat appears, using the same charger and lens mount as the H. These factors should reassure the prospective purchaser. A ready film supply, a lens interchangeable with at least three others and a low prime cost should spell real popularity for the Pat.

Why Magazines?

I cannot help wondering why the magazine was introduced at all in 9.5mm. After all, the 30ft. charger was well established and, all things considered, performed very well. Loading was already a simple process, well within the capabilities of anyone with enough sense to expose the film correctly.

Impressive lighting equipment—loaned by Ace Movies—for a 9.5mm. film, "En Maquis," being made by a youthful team, Star Studios. For one sequence they obtained permission to flood a railway station subway with water, drawn from the Thames through hosepipes, to turn it into a 'sewer'. Film is set in France during the war.





Most road shows are of 16mm. films, but the letter heading of Mavis Films of Willington, Quay-on-Tyne, proudly lists "Specto Modern Projectors, Pathé Safety Films". 9.5mm., however, is now used only for advertising films, which Mavis Films themselves produce. They take a portable projection booth around with them. Shows are given mostly for youth clubs and charities. If you have given 9.5mm. shows to reasonably large public audiences, we shall be glad to hear of your experiences : size of picture, illumination, types of film shown, how you arranged the presentation and so on. And photographs of projector set-ups are always welcome.

In 16mm., spool loading was rather fiddling and magazines were introduced as the lazy man's alternative. But the use of magazines transfers the fiddling part of loading to the factory and consequently film stock costs more this way.

Somehow, Pathescope have managed to keep the price of film much the same whether it is in chargers or 50ft. magazines. But although I can see no inherent drawback to the new magazine, neither can I see any real advantage.

Advance and Retreat

Too often an advance in one respect brings with it a limitation in another. Just before the war, the appearance of the smaller H charger made possible a smaller and lighter camera—the Pathé H. But whereas earlier cameras would accept any of the various competitive chargers then marketed, the H would take only the new Pathescope chargers. With the Webo A, the appeal of 50ft. loading is lessened in much the same way.

Now with the appearance of the Pat, the old story takes a new twist. The two-aperture lens makes it practically essential to have the film processed with automatic compensation of exposure errors. Only Pathescope provide this service in 9.5mm. and last year announced that they can no longer process films other than Pathescope.

Why Not Spools ?

If 50ft. loading is an attraction, you may wonder why spool loading has not gained more favour in 9.5mm. There are two inter-related reasons for this.

Both 16mm. and 8mm. double-run use spools with cheek plates just over 16mm.

apart. It is a tiresome business anchoring film to the core of a 100ft. spool, but not too difficult because you can readily guide the end into the slot with one finger. On 9.5mm., the cheeks are too close for you to get your finger down and consequently threading up is much more tricky. There is a big temptation to push your little finger in as far as it will go. This tends to bend the cheek plates apart, however, and then they fail to provide light trapping for the film.

Edge fog is a big enough trouble in 8mm. and 16mm. cameras and becomes more acute as the speed of the emulsion is increased. In 9.5mm., edge fog is much more serious because the picture extends almost to the edge of the film. So not only do you run a bigger risk of getting a bent spool, but you will also suffer more from its effects.

Camera-Projectors

Suppose, though, that you do adopt spool loading. It then seems but a small step to a single machine serving as both camera and projector. Several attempts have been made in the past to produce such combinations, but so far all have foundered. The attractiveness of the scheme diminishes when you consider in more detail the differing requirements for the two jobs :—

Feature	Camera	Projector
Shutter	One obscuration per frame	Two or more per frame
Gate Mask	Should extend over perforation edges	Must not reveal perforations
Gate Presser	Opaque behind gate	Aperture behind gate
Lens	May be fixed-focus	Must focus to 2 or 3ft.
Drive	Spring or battery - electric motor	Hand crank or mains - electric motor
Reel Capacity	30 or 50ft.	Up to 300ft. at least

(Continued on page 590)

IDEAS exchanged here

Letters for publication are welcomed, but the Editor does not necessarily endorse the views expressed. Address: "Amateur Cine World," 46-47 Chancery Lane, London, W.C.2.

DYEING KODACHROME

Sir,—Some two years ago, I wrote you a note about dyeing faultily exposed Kodachrome with ordinary Fairy dye. You were somewhat horrified at this drastic treatment and expressed concern for the future of the film in question. Well, two years have gone by and the film remains healthy and showable, and I think my treatment may be of interest to other readers.

The question arose again recently when I received a film back from the processing laboratories showing a deficiency—in fact, almost a complete absence—of red. The film was very much out of date when exposed and this may have been the cause, for another reel of Kodachrome just within date was exposed at the same time on similar subjects and under similar conditions with perfectly normal results.

"Coldness Removed"

As it happened, most of the shots featured a brick house and brickwork generally as a background, and it was considered that these areas, now clear, if livened up a bit with red dye, would pass without serious effects on the other colours in the subjects which, on the whole, occupied less space on the frames. A dip in red Fairy dye did the trick.

A light tone was the aim so that the effect on the other colours would be minimised, and while the final result is hardly "natural", there is sufficient tone in the brickwork to be convincing. Even on the one or two shots where the backgrounds are mainly green, the "coldness" has been taken out and the whole effect is a vast improvement on the original film as first received.

Opportunities for Rescue Work

I do not suggest for one moment that perfectly good Kodachrome should be dyed, but this treatment does appear to offer opportunities of "rescuing" film where there has been a fault of some kind or another causing a slight deficiency of one of the three colours.

The correction applied two years ago

arose out of my own carelessness in using daylight Kodachrome in the titler (letters on pictorial background) with photofloods and forgetting the blue correcting filter. The result was that everything had a rather ruddy hue. However, a dip in a blue-green dye restored the balance sufficiently for the titles to be acceptable on the screen and reasonably in tone with the rest of the film which had been normally exposed in daylight.

A Dip Not Good Enough

It is no good dipping the film or running it through the dye, for that will give streaky results. It is necessary to make up enough to fill the bottom of a pan to a depth of an inch or so, then coiling a length of film not longer than about five feet, to plunge it straight in so that the whole length is immersed at the same time. The film is then "stirred", keeping the coils open to allow the dye to get at the surface of the emulsion, after which it is removed, thoroughly washed, and hung up to dry.

If the dye is cold, the tone obtained is very thin, and for satisfactory results it is better to have the dye just warm. The strength of the dye also affects the tone, and for average results I find that about half the phial (i.e., about threepennyworth) to one quart of water is about right. But try out a few dips on test pieces first before tackling the film which is to be "rescued".

PITTON. G. A. GAULD.

ON GETTING OILED

Sir,—May we be permitted to poke the spout of our oil can into your correspondence columns? Our works copy of *Hamlet* is covered in graphite grease—particularly that famous section which begins: "To oil—or not to oil" and continues: ". . . whether it is nobler in the hand to suffer the rumblings of an outraged mainspring, or . . ." etc. But perhaps we should take these points one by one—and, by opposing, end them.

First, the vast majority of cameras do not (as Mr. Holden suggests) have oil impregnated bushes. Such a form of construction would be luxury indeed—and

even the aristocrats have to be content with plain phosphor bronze, while the cheaper country cousin camera seems to perform quite well with a plain brass bush.

Of course, the oil gradually escapes. Gravity will have its way, and if a camera is left for any length of time, quite a high proportion of lubricant will collect at the bottom of the motor plates. In order to overcome this effect, grease is sometimes used instead of oil, but this can only be used on those parts of the mechanism which are relatively slow running, and in any case, this is a poor lubricant for a small shaft or gear.

Now then, mainsprings. I do hope that Mr. Holden didn't really mean "oil" when he mentioned it in this capacity. We can imagine nothing worse. The fact is that a mainspring should be packed with a good quality graphite impregnated grease, and at this stage I must really take "Soundtrack" to task for quoting such a false analogy as a clock. In the latter case, power is taken so gradually that it is difficult to imagine how a judder could be produced.

Need for Effective Lubrication

A camera, on the other hand, transmits a lot of power (comparatively) in a short time, hence the need for effective lubrication. If a parallel case is needed, who can forget the alarming intestinal gruntings of the old spring gramophone motor?

Neither can I agree with Mr. Holden's remarks : "Get a small bottle of clock oil . . . don't forget the main spring ! ". A camera cannot, in most cases, be lubricated properly like this. If you could only see the amount of sand we find in camera mechanisms at this time of year !

On one point, however, I must agree with Mr. Holden—"A.C.W. is the best magazine of its kind!"

WEMBLEY.

ALAN E. BURGESS.
Burgess, Lane & Co.

FERRANIA ON THE UP AND UP

Sir,—I am prompted to write to you, having just read "We Tour the Continent" (Aug.). I have been in Italy for some three months, and perhaps a first-hand report would be of interest to readers.

The photographic shops in the large cities stock practically all cinematograph apparatus from America, Britain and Europe. Swiss Bolex equipment is particularly popular, probably because of the more favourable prices. The sturdy little Cine Kodak Brownie 8mm. sells at the equivalent of £25. British-made G.B.-Bell & Howell equipment is well to the fore in the Italian market. The Weston II light meter sells

at about £18, while the latest Sixtomat costs £10.

Film is plentiful. Kodak film made in France and also processed there costs a lot more than we pay for the same quantity back home—nearly £6 for 100ft. of 16mm. Kodachrome and £3 12s. for a 50ft. magazine. There is a plentiful supply of 8mm. both b. and w. and colour. I should advise any reader who is going to Italy to take his film stock with him.

Ferrania cine film is available at favourable prices. A 50ft. roll of b. and w. 16mm. film costs about 23s. 6d., including processing which takes about 6 days. 8mm. double run 50ft. rolls cost about 17s. 2d. This film compares very well with Kodak Super X and XX.

Cheaper

Ferraniacolor has just been placed on the market in 100ft. rolls of 16mm. If it is as good as the 35mm. transparencies, Kodak had better watch out ! At £4 19s. per 100ft. it is cheaper for the Italians than for Kodachrome.

Taken all round, the cost of photographic apparatus is such that cinephotography is limited to the few. One does not see nearly so many people toting cameras around here as one does back home.

Regarding Mr. Petro E. de Rees's letter "Why the Extra Cost?", I have been a Magazine Cine Kodak user since 1947 and for the first two years felt, as he did, that I was paying out a lot of money for the convenience of using the magazine. I also wrote to Kodak about the high cost and received the usual highly polished reply similar to your comment, Mr. Editor, to Mr. de Rees's letter. I succeeded in obtaining some Government-surplus Kodak magazines and have been using them since 1949, loading them with 50ft. rolls on a jig in the dark room. I can load four in about 45 minutes. I would like to change sometime to another camera with 100ft. loading but my Mag. Cine Kodak is first-class and gives me as good pictures as I have seen taken with any other camera. I have also made dissolves and superimpositions, and although this instrument may be for the non-mechanically minded, if you want to learn from first principles how to make a dissolve, try to do it with a camera of this type. Is this cine photography the hard way ?

BOLTONA.

DANIEL B. McROBERT.

LESS 16mm. KODACHROME, MORE 8mm.

Sir,—Further to the correspondence on the lack of 8mm. Kodachrome, for many

months there has been a considerable *surplus* of 16mm. Kodachrome in most shops. I have spoken to many retailers who inform me that they have had much more than they can sell and in many cases have had to sell it cheaply when it became outdated. I do not know of a single photographic shop which is not exhibiting it in the window at the present time.

If the excess Kodachrome which is being manufactured were to be replaced by 8mm., the situation would be greatly relieved. Perhaps the growing popularity of 8mm. has not been sufficiently realised.

ENFIELD.

L. A. FOUNTAIN.

BOUQUET FOR AGFACOLOR

Sir,—As an 8mm. enthusiast I endorse the views expressed in *A.C.W.* on the shortage of 8mm. Kodachrome. I was fortunate enough to secure 25ft. of Agfacolor recently, and despite the fact that shooting was carried out on a dull, rainy afternoon with a humble f/3.5 lens, the results were excellent. When supplies are available in greater quantity, Agfacolor will prove to be more than a substitute for Kodachrome. The colour rendition, under poor conditions, was amazing.

HOLT.

R. D. NICHOLS.

IN FAVOUR OF NAGGING

Sir,—One of four reels of 8mm. Kodachrome recently received back from processing was marred by minute pinprick-like marks, giving an effect on the screen similar to TV interference. I sent a sample of the film to Kodak, and feel they are to be complimented on the prompt, helpful way in which they replied and their offer to replace, the defect being due to a fault in manufacture.

We film users, ever ready to fire off a salvo of healthy criticism, very often miss the mark because we forget that the people who supply the goods are readier than we think to help the buyer.

One becomes so accustomed to the excellence of Kodachrome that an incident like this is a timely reminder that neither man nor the processes he has invented are infallible—and what will the cine man do when he has nothing to criticise, and every foot of film he shoots is perfect? Look for another hobby, no doubt!

How did I get four reels of 8mm. Kodachrome? They were the accumulated result of two years' pleading, coaxing, badgering and plain scrounging.

BRACEBRIDGE.

A. KIRKBY.

It is satisfactory to know that the film with the snowstorm was promptly replaced, but we are sorry that we are not so

impressed as perhaps we should be by our correspondent's eloquent appeal to give over gunning. Neither men nor materials are infallible, true, but the user should not have to pay for their mistakes, particularly when, as in the case of Kodachrome and much else, prices are so high. We're all for nagging away and keeping the manufacturer up to scratch. In this particular instance someone in the Kodak processing station must have seen that the film was faulty, but not until the customer complained was the fault acknowledged and the film replaced.

WANTED: SIMPLE 16mm. CAMERAS

Sir,—Mr. de Rees's letter about the extra cost of film in magazines prompts me to say that in spite of the lovely 16mm. equipment advertised, I feel that most of it is beyond the reach of the average 16mm. user. 16mm. projectors can be bought at the same price as models for other gauges, but all the new 16mm. cameras seem to be expensive super magazine loading models.

Even if one manages to raise the wind to buy one of these, each time fifty feet of film is bought one pays about 8s. extra for it. To my mind this is much too much to pay for the advantage of quick loading and interchange of partially exposed magazines. The answer, of course, is to buy a spool-loading camera, but here again, the 16mm. man with limited means is stumped, because the only new spool loaders on the market are high priced thoroughbreds like the Bolex and Bell & Howell Filmo.

If only some enterprising manufacturer would produce a simple spool-loading 16mm. camera, say on the lines of the old Kodak B, but with f/2.5 lens, perhaps with single frame release, and 100ft. capacity, I'm sure many more beginners would choose 16mm.

My old spool-loader is due for the old-age pension, but I wouldn't swap it for any new magazine camera. In passing, I note that both 8mm. and 9.5mm. users have their own features in *A.C.W.* What about a 16mm. page? Good luck to *A.C.W.*!

DUBLIN. P. WHELAN.

SPOTTING SEVERAL MISTAKES . . .

Sir,—I am confronted with a picture ("Can You Spot the Mistake?"—Aug.) showing somebody near the back of a crowd which (to judge from the direction of the head in the foreground) is not static. He is lightly hand-holding a cine camera with a long focus lens and is looking through a viewfinder considerably above lens level.

I am told that he is filming. Perhaps it is just as well he is, for his colleague with the exposure meter will then be too late to give him an exposure correct for the sky.

If the cameraman were at the front of the crowd or above ground level or had raised the camera and if he were using a tripod and if his colleague were just putting away his exposure meter, then perhaps the

mistake would be that the viewfinder was insufficiently masked. As it is, the more the cameraman can see the better : he won't have another chance ! (Incidentally, I did just about the same—and I shall probably do it again the next time we have a procession !)

In the 8mm. section of the August *A.C.W.* there is a reference to superimposition. Why re-wind in the dark ? I have always simply loaded the camera with care and set the footage indicator accurately. I then shoot one scene, noting its place and length from the indicator, and whenever convenient (not necessarily straight away) I cover the lens, run the film through the camera back to front so as to get it round the right way. Then on to the beginning of the shot, open the lens and superimpose.

Superimposition with Certainty

This may seem a bit "hit and miss", and it is true that it is wise to leave a short gap (say 6 inches) at each end of the superimposed shot in case something is not quite accurate—or better still, shoot 6 inches more background. The fact remains, however, that I have done this on two cameras and from 50ft. of film shot (i.e., one reel) I can produce a good 40ft. of superimposed film with certainty. If I ever "lose the place" I simply run the film through for a third time—and I have made three exposures on the same piece of film without any complication other than a few extra winds of the camera motor.

On 9.5mm. I used to use the Gevaert Link Chargers. These were ideal : after the film had been run through once you could stop and turn round anywhere at the expense of 6-9 inches of fogged film. But I get on very well with Double 8.

HARPENDEN. G. R. BRANDON.

. . . AND STILL MORE

Sir,—I was delighted to see the puzzle picture, "Can You Spot the Mistake ?". About time, I thought, they had something like this to test our brains. But the mistake was one which would generally only be spotted by the lucky owners of a Bolex camera.

The errors I spotted were : 1. The youth holding the exposure meter apparently had one of his fingers across the lens—which would cause a drop of the needle. 2. The exposure meter was tilted (at open sky perhaps ?) whereas the camera lens was more or less level. Again, this could give a false reading.

In future, I hope you will publish puzzles of wider application,

HALTON. GEOFFREY COOK.

NOT REALLY PIFFLING

Sir,—I feel I really must say something about Sound Track's ideas on stereo-TV. He suggests that to transmit the stereo images, twice the number of lines per inch would be used. There is nothing wrong with that in itself, but then he adds that "only the piffing matter of expense is holding up this immeasurable boon".

I don't know if he has given any thought to this system, but it would require a band width in excess of 10mc/s ! That is roughly the same as the French 819 line TV system. The B.B.C. would have to spend an enormous amount of money modifying their transmitters, even if they didn't replace them altogether. It would be impossible to receive these stereo-pictures on TV now in use and new ones would cost far more than the present models. I think that Sound Track would do well to think of something else.

I think that a Canal Zone Cine Circle would be an excellent idea. I am now writing the script for a film on life in the Middle East. It will be shot on 16mm. and have effects and commentary added on magnetic stripe when I return home.

Finally I would like to support the scheme for a cloth blazer badge, and congratulate *A.C.W.* for giving the best reading available. M.E.A.F. 15.

E. R. ASLIN.

Sound Track's reference to the "piffing matter of expense" was intended light-heartedly, but he agrees that to the man who is seriously interested in the problems of television, it is no laughing matter, and he is suitably chastened.

WHY NOT?

Sir,—Sound Track on page 345—Weston meter readings of incident light close to the ground. Why not a lady's handbag mirror ? It is in this way that I take incident light readings for my vertical titler. S.W.7.

C. ROGERS.

HAPPY PILGRIM

Sir,—The first time I handled a cine camera was at the age of 57, three years ago. I have been attending the Arnhem Pilgrimage for the last seven years and thought it would be advisable to try to make a film of the visits, for I am permanently disabled and my health may not permit me to make the journey much longer. It will then be a great consolation to be able to watch all the ceremonies as though I were actually there.

I now hump my Ace projector over each year to show my Dutch friends the films taken the year before. And do I get invited out ! The only thing is they beg me not to do any cutting of the bad parts—they want to see it all. Of course, I do a little cutting,

for their sake, but not too much. Consequently they are mainly films for home consumption.

LOUGHTON.

W. G. SEABROOK.

ABOVE THE CLOUDS

Sir,—I would not like to be without A.C.W. for the world. The help I have received has been worth every penny of the price. If you may be tempted to cut down on the advertisements, on occasion, may I put in my plea for you not to do so? I live in the sparsely populated valley of Wensleydale in the North Riding of Yorkshire, and as far as I can gather, I am the only one for miles who owns a cine camera.

So you see, I cannot go running off to consult someone in the next street, or browse around the cine shop down town, and I have to rely entirely on the advertisements to keep me in touch.

Disappointment

May I ask for further help with the following problems? Last year I attempted to take some 9.5mm. shots of cloud effects from a plane. My Avo meter indicated the extreme of its range, but at f/1.9 the result was a disappointment. I did use an x2 yellow filter, but it was one intended for a 'still' camera, being only a push-on type. Should I have used a haze filter instead?

Can one get screw-on filters or are they only for 16mm.? Which filters do you recommend for the ordinary worker, and what is the smallest number I could manage with? Finally, for an object which is approaching the camera, how is the distance calculated so that focus is reasonable throughout the take?

ASKRIGG, NR. LEYBURN. CHARLES LEEMING.

Clouds shot from aircraft need an exposure around f/22 on SS pan with an x4 yellow or orange filter. Best of all, if you want a really rich result, is to use a red filter. All that was wrong in your case was over-exposure and lack of contrast, the x2 filter being too weak.

Pathescope can supply clip-on filters for your f/1.9 lens. Alternatively, write to one of the leading dealers for a catalogue of the adjustable clip-on filter holders. The question of filters is too complicated to cover in a short reply, but briefly, an x2 is to be recommended for all general outdoor work, with a yellow or red for over-correction of clouds.

For objects approaching the camera, you set the focus to the most important point, usually 12 to 20 feet from the camera. Focusing is only critical at apertures larger than f/4, i.e., f/2.8 and f/1.9.

OFF TO OSLO

Sir,—Last week I found myself shot off to Oslo on a business trip and naturally went armed with my old Kinecam. I was overjoyed to find that I had landed in a cinemaniacs' nest, three of the five occupants of it being 8mm. fans. But I was appalled that they did not know about A.C.W. and resolved to put that right forthwith. As

thanks for the way I was looked after, will you please send one year's supply to Oslo, beginning at once.

LONDON, S.E.13.

R. JUDSON.

Please note to have yet further proof of how quickly cine can cement friendships. The Ten Best are also doing a good job as ambassador for British amateurs in Scandinavia. They have been shown with great success in Denmark and are shortly to go to Sweden, but so far they have not reached Norway. Incidentally, China is in the itinerary of one set.

LOST

Sir,—I have had the great misfortune to lose my Agfa Movex 8 camera (No. 774851) and Utilo exposure meter in the Folkestone-London boat train. The only means of identification was the A.C.W. badge affixed to the flap of the case. This has certainly taught me a lesson as regards insuring cine equipment, and I would like to see this stressed in some future editorial for the benefit of other readers.

LONDON, W.9.

JAMES S. CLARK.

If you are offered a Movex for sale, please check the number! We offer our sympathy. Losing cine equipment is a body blow; we know of one enthusiast who, we suspect, would rather lose his next of kin. It is probably tactless to point out to our correspondent that cine equipment insurance has been quite frequently advertised in A.C.W.

QUERY CORNER

Sir,—I am collecting films about swimming and diving and should be glad if readers could give any information as to 16mm. silent films on this subject. So far I have heard of the following, most of which I have:

Aquabatics (Jessop), *Aqua Frolics* (Moviewak), *Club Night* (Gateway), *Getting Gay with Neptune* (Kodak), *How Will You Have Your Bath?* (Wallace Heaton), *Lure of the Surf* (Moviewak), *Olympic Champions* (Agfa—German), *Riding the Crest* (Ron Harris), *Silver Springs* (Jessop), *Swimming and Diving Aces* (Castle), *Water Sports* (Castle), *Water Wonders* (Van Beuren), *Under Water* (Ron Harris).

MORRISS H. BINSTEAD.

BLUECOTE,
MANOR WAY,
POTTERS BAR, MIDDX.

Sir,—I should be very grateful if a London fellow enthusiast would take some 16mm. Kodachrome colour shots for me of Victoria railway station. Also would some Folkestone cine man take some harbour shots for me? All film and postage costs would, of course, be refunded.

E. L. WILLIAMS.

16 OTRANTO AVENUE,
SALFORD 6, LANCS.

Mr. J. E. Hagger, 254 Fir Tree Road, Epsom Downs, Surrey, and Mr. W. Pulleyn, 65 Sandringham Avenue, Leicester, would like to get in touch with readers who have filmed flower and plant growth and would be willing to give some practical advice.

A STEP BY STEP ACCOUNT OF HOW A STORY WAS LICKED INTO SHAPE FOR FILMING



How do you keep new members interested in what your club is doing? You give them parts in the club film. Fine! But what if no one seems to you to be suitable for a particular role? You know how difficult it is to find a good story for filming: suppose you think you *have* found a satisfactory plot and then can't fill the parts? You invite people interested in acting to join your society as associate members, and you allow them to do so at a reduced fee.

This is what we did at Stoke, and very successful the scheme proved. Like every other club, of course, we're invariably hard put to it to come by stories for filming, but at least we're very clear in our minds what we *don't* want. Drama and thick-ear stuff are out—so far. Cops must chase robbers on other screens than ours.

Yes, up to now we've stuck to light comedy because we have felt there are fewer pitfalls in it for amateurs than in any other type of film. At the same time, we like to have a shot at anything good that offers, even though it may make demands on the actors, for if you don't experiment and widen your field, you can't expect to get far.

Light Comedy Snag

Of course, the snag about light comedy stuff played out in a relatively limited field is that there is always the danger of its appearing pedestrian. Paradoxically enough, if it becomes too light, it invariably falls flat. So there has got to be a strong basic situation to which the light treatment can be anchored.

We felt we had that situation. In the past we've held script competitions in the club, but the response had been rather poor. We had the feeling that quite a number of members probably had some bright ideas for films but were deterred from putting them forward because they did not know enough about script-writing to present them

TELLING THE TALE

Stoke-on-Trent A.C.S. describe how they made their Ten Best comedy, "Handle for Scandal". This film is included in the programme now starting on its autumn tour. (Show diary on page 564.)

effectively. So some of the more experienced members got together and formed themselves into a script committee whose job it was to work on and polish any ideas which might be put forward.

It was not until several themes had been examined and rejected that a member came





out with one which offered distinct possibilities. A clergyman's sister is staying at a French hotel, enters the wrong bedroom by mistake and finds to her horror a dead man on the floor. When, in panic, she turns to flee, the door handle comes off in her hand; and there she is, locked in a strange room with a corpse.

Quite an idea, but it had two drawbacks: one peculiar to the club and the other inherent in the plot. It was too macabre for us, and demanded considerable acting experience. How do you behave when you find yourself locked in with a corpse? Think that one out for yourself; and when you've done so, consider whether you have the technical equipment to portray whatever emotions you decide you would give vent to in such alarming circumstances.

The other drawback is that the situation in itself is not sufficient, but what sort of ending could it have that would not appear as an anti-climax? It has been pointed out to us that this situation is the theme of a short story published some years ago, but in a short story clever evocation of character and

Good gracious, Tabitha! Do you see what I see? If only the door knob had behaved as a door knob should, nothing would have happened. Pictures, including main title, are frame enlargements from the film.

Members of the Village Institute—a real Village Institute—happily send the scandal on its rounds. Who would have thought it of the vicar's sister?

mood can serve in the place of action. In a film, however, there *must* be action. Further, for our purposes it must be comedy stuff.

Now how do you start turning a strong situation featuring a Lady and a Corpse into comedy? First, we decided, you must bring the corpse to life and leave as the basic situation a lady getting into the wrong bedroom by mistake. Good enough, but for comedy there must be a pay-off. If you have the rightful occupant wake up and let the lady out, you've got to continue from there. The situation of lady with stranger in strange room becomes a basic situation no longer. The meat—and the fun—of the film will have to consist of what happens when he wakes.

A Twist at the End

The alternative, of having the lady released unscathed by someone else, while the sleeper remains in blissful ignorance of her predicament, is no less unsatisfactory. Somehow we must contrive to get a twist at the end. Well, why not for good measure show *two* methods of release?

Right, we'll try that. But first we've got to get the clergyman's sister into the hotel. Now what satisfactory reason could be adduced for her being there at all? Her appearance there must be entirely credible otherwise the whole thing develops into farce. She could be a delegate to, say, an annual conference of the Women's Institute. Yes, and she is accompanied by two elderly, rather prim companions.

Returning from the bathroom, with dressing gown over night attire, she mistakes the next door bedroom for her own. But wait a minute! Although it's true that one hotel bedroom door is invariably the twin





Above : the vicar's sister is dismayed when the Village Institute turns a disapproving back on her. The MCS and MS are from the sequence in which her companions, delegates with her to a W.I. conference, prepare for bed —from which they are soon to be aroused by a mysterious summons.

of the next, surely she wouldn't make such a mistake? After all, a hotel visitor is always at pains to familiarise himself with the layout on his particular floor; and if he was doubtful, he wouldn't go barging into the wrong room unthinkingly. But obviously we couldn't have our leading player standing uncertainly in the hall and then opening the wrong door cautiously or knocking on it to make sure.

All right, let her drop her sponge bag opposite the wrong door, pick it up, find herself opposite a door which looks exactly like hers and unthinkingly walk in. That should do the trick! She is appalled to find a man in the bed—a strange man. But surely there would be more fun in it for the audience if he was a man she and they already knew?

The Plot Thickens

Suppose that at the hotel there was a Lothario type who, to amuse himself and not because he was really interested in the lady, made eyes at her in the lounge over coffee? Yes, and her two companions could indignantly note the direction of his glances and be still more indignant that the clergyman's sister, unaccustomed to such attention, is clearly a little flattered by it. Then when they have to release her from his bedroom . . . yes, the plot was warming up!

When the clergyman's sister gets into the wrong room, should we have a sudden cut to the sleeper? It would have the advantage of giving the audience a shock of surprise, but mightn't it be more amusing to let them in on the lady's predicament a few seconds before she is aware of it herself? It's the old story of showing the banana skin and the victim all unaware before you show the fall.

But if we cut direct from her closing the door to a shot of the man in bed we cannot convey to the audience that she has not yet

seen him, too. But there is a simple way of planting the idea. As she closes the door, let the audience see that there is a man's hat and coat hanging on it.

Appalled to find herself in Lothario's room, she tiptoes to the door and gently grasps the handle. It comes away in her hand. She dithers in despair, sees the telephone by the bed. But she cannot make up her mind immediately to ring her two friends and get them to release her.

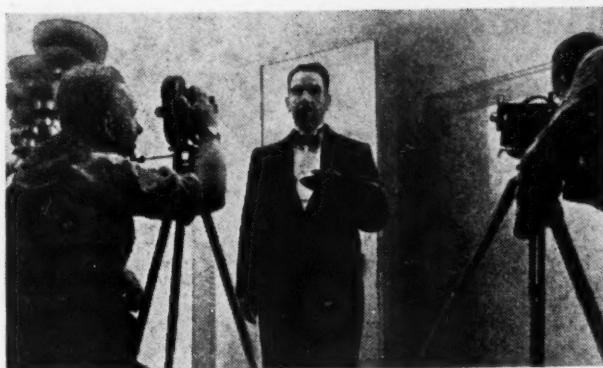
Good Enough, But . . .

Comedy business in the ladies' bedroom. The telephone ringing for *them* in the middle of the night? Gingerly one of them takes up the receiver and holds the wrong end to an alarmed but eager ear. They trot off to the rescue and beam happily at the successful conclusion of the venture—until they see the sleeping Lothario.

That, it seemed to us, was good enough as far as it went, but more, of course, was needed. We'd have the three return to the village Institute and we'd have fun with the gossip that ensued. But we'd need a real Institute, with real members, if the sequence was to have its full impact. We were

(Continued on page 592)





Leigh & District C.S. follow a good practice which is being increasingly adopted by amateur cine societies: they have recruited local amateur dramatic talent for their latest production.

Lecturers! It's Now on a Plate!

August 1st. A situation that has caused a certain amount of embarrassment in the past has now been regularised. I welcome a new ruling made by the Photographic Alliance and give formal notice to societies that I shall abide by it.

When a lecturer visits a cine society, he is now entitled to make a charge for the depreciation of films which he brings with him. This will be 1s. per 100ft. of monochrome, any gauge, or 2s. per 100ft. of colour film.

Although I have given many lectures in the past, usually accompanied by my society's films and my own efforts, this charge has not been made. The copies of the club's films used have been my own property which are now wearing out, and some will have to be replaced. Since I never—repeat, never—run films at home for the benefit of family, friends or relations, the damage and wear have been caused entirely by shows to other clubs. This is hardly fair, yet even when societies have offered to pay towards the films, the difficulty of fixing an equitable price has always been in my mind and I have refused payment.

Now the position is regularised so there should be no embarrassment on either side, and I hope that all societies and lecturers will bear this in mind when making their arrangements for the coming season.

Incidentally, I know to my cost that many club secretaries are not too well versed in the niceties of inviting guest speakers to their meetings. I would draw their attention to Section L of the Photographic Alliance

Year Book published by the R.P.S. at 16, Princes Gate, S.W.7. This clearly defines how the invitation should be extended and how the lecturer should accept. It seems a pity that rules have to be framed for what really should only be matters of common courtesy, but they certainly are needed.

Unfortunately, there are too many societies where the lecturer is the first to arrive and has to wait outside some bleak and dreary church hall for the key to arrive. Then there is the gradual drift in of members and a late start to the meeting. Only this week, I was chatting to one of the lecturers on the panel of the Federation of Cinematograph Societies who told me that, rather than arrive late on one occasion he went straight from a hectic day of work without even having a sandwich. The meeting eventually started at 8.45—forty-five minutes late, time which he might well have spent in getting a meal.

Considering that, in common with all other lecturers on the panel, he donates his services and spends many evenings in the year away from home trying to improve films and assist other enthusiasts, this treatment falls far short of common courtesy.

August 9th. About nine months ago, George Watts and I spent many weary hours "tidying up" all the films in the Federation library. Many were in a shocking state, for more than half had all their credit titles hopelessly mangled and End titles missing. We did the best we could, withdrew the most damaged ones and shot a lot of replacement titles for the others. Although it was

hard work, we had the satisfaction of knowing that we had restored many films that could not otherwise have been used.

Well, it is a quiet month now for library bookings, so I decided to have another look at these films. The damage caused in less than a year is incredible. Many of the End titles are again missing and sprocket holes have been chewed up and then badly repaired. It has, in fact, taken the entire weekend to put them in good order again.

One wouldn't feel so bad about it if the Federation were to blame by sending out the films with too short leaders and trailers, etc., but I can state categorically that, nine months ago, every film had not less than 5ft. of leader and 3ft. of trailer plus a full complement of titles.

There comes a time, however, when voluntary librarians must revolt and refuse to spoon-feed the manglers and the maulers. Considering that the films are hired out at the very lowest possible rates to assist film societies to make up their programmes, I do wish individual members at society meetings would intervene if they see an inexperienced projectionist causing this sort of damage.

August 11th. Out of the blue, I have a very unexpected—and most welcome—visitor. It is Alfred Bartlett, president of the Australian Federation of Cine Societies, the man surrounded by the vast array of trophies in the photograph recently published in *A.C.W.*

Their Federation has nine member clubs, he tells me, each of which has paid an affiliation fee of five guineas. Each society then annually requires members to pay an extra two shillings on their subscription,

which sum is forwarded without deduction to the Federation. This seems to me to be a sound, practical method of supporting a Federation for, the larger the club, the more they pay to the central body. It is a proposition that might well be considered for adoption over here.

The Australians have another very sensible approach to their financial dues. At the forthcoming conference in Queensland, the travelling expenses of all the delegates will be pooled and equally divided. Thus the "home" society representatives in Queensland will pay just as much as the farthest delegates who, however, will pay considerably less than they would pay for a private journey of the same distance.

A Chance to Help

This is another excellent plan that could easily be adopted in Britain for the weekend courses and so on now becoming popular. It would give enthusiasts in the home counties—who seem to benefit more from these organised junkettings—a chance to help fellow amateurs from farther afield.

And just to add a third note of congratulations to the fellows down under. Although the Federation is in its infancy—this is their first year—their members have already agreed a calendar of non-overlapping dates for their film competitions, which is something that our national organisations have consistently and lamentably failed to do for many years past. Perhaps because the Australians seem more genuinely helpful to one another? Whatever the cause, I sometimes wish there was more team spirit in our hobby. In this respect we fall far short of many amateur sporting organisations.

August 23rd. Here's a little gadget that is as old as the hills yet I never had occasion to use it myself until this month. For an impression of an operating theatre, I filmed a close-up of just the head and shoulders of a masked surgeon from the patient's eye-line. That is to say, I filmed from below and to one side of his head as he looked down and wagged his shoulders. For a background I used a pale green blanket tightly stretched out on the side

(Continued on page 588)



558

Blackpool A.C.S. have built part of a log cabin for their current film, "The Cross and the Crescent". Two cameras are being used: a Victor and a Bolex H.16, the latter seen in this set-up.

SALUTE TO ACTORS

—HUMAN AND MONSTER

By
LESLIE WOOD



It is fascinating to watch Edward G. Robinson acting in *The Girl in Room 17*, a modern story of police work in Hollywood. Robinson is the town's Police Captain. He wears a lounge suit, has a girl secretary, has to dictate memos and fight to get new typewriters for his department, comfort the parents of a kidnapped girl, get rid of a harmless crank, deal tactfully with a cringing favour-seeking stool pigeon, and, at the same time, investigate a case of murder, a bank robbery, and the "snatching" of a girl clerk, the action of the film taking place within twenty-four hours. The fascination derives from watching an actor who seemingly has just about all the characteristics a popular film star shouldn't have!

Though photogenic, he is certainly not prepossessing. He is below average height and his speech, like his frame, is heavy. And yet, for sheer acting ability it would be difficult to find his equal in a day's march.

Film acting, some aver, is simpler than

A new traffic hazard : the rhedosaurus takes a stroll round New York. (From "The Beast from 20,000 Fathoms".)

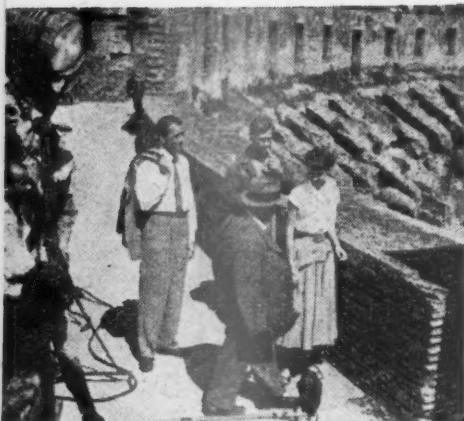
any other sort of acting. As no take usually lasts more than ten seconds, it is possible to memorise one's lines as one goes along—so runs the argument. A slip in stage acting is a source of nerve-racking suspense not only to the culprit but those acting with him, but a film studio lapse means only the NG board and a retake. And, the wiseacres will tell you, a clever film director can drag some sort of performance out of anyone.

Few amateur film actors will, I think, agree. Admittedly they are working under more rigorous conditions than the professional. They cannot rely on experienced directors. In fact, they have got to *help the director*. Also, apart from having to be part-time electricians and scene-shifters, they cannot afford to make a slip when the camera rolls, because every mistake costs the unit proportionately far more than a professional actor's fluffed line costs a studio.

The movement does not appreciate its actors at their true worth. The actors themselves I would urge to see *The Girl in Room 17* to learn even more about their craft from a master. Robinson never forestalls a line. When another player speaks to him, he not only appears to be hearing the dialogue for the first time but his eyes flicker with all kinds of changing reactions — surprise, incredulity, gradual concurrence.

Learn something of the art of acting from Edward G. Robinson's fine performance in "The Girl in Room 17". "He never makes an unnecessary gesture and none knows better how to throw away a line."





The Coliseum is among the 'natural' backgrounds featured in William Wyler's "Roman Holiday", filmed entirely in Rome. Wyler is here seen directing Audrey Hepburn, Gregory Peck and Eddie Albert.

Note that it is not what he says, but the way he reacts to what others say, that is the core of his performance. He never makes an unnecessary gesture, and, above all, he knows—none better—how to throw away a line, as actors say. Half-way through a door he will casually say something for which lesser players would demand a centre stage close-up, yet his seeming casualness and our discovery of the half-buried gem which it conceals make it register with us as no grandstand stuff could do.

Direction and script are alike taut and realistic. Robinson's ruses, his pre-occupation with routine matters, his steadily mounting pile of jobs go doggedly on in a world composed of seemingly ordinary sidewalks and hurrying passers-by, yet every now and then one of the latter steps out of the passing parade to prove himself or herself a "nut", a "squealer", a psychopath or just one of those hard-working, rate-paying citizens whose little world tumbles about them when high-powered gangsterdom blasts its way in.

Study the small part acting; each is a gem of characterisation. By the by, Paulette Goddard is in it, too, playing the Paulette Goddard we have seen so many times before. Engaging, amusing, bright and breezy, it's true, but somehow one has the feeling that she has strayed into all the excitement from a Bob Hope musical.

Paramount have a very good film indeed, called *Roman Holiday*, which tells how a

young princess, visiting Rome, kicks over the traces of court routine, goes about incognito, meets an American newspaper correspondent and falls in love with him, blissfully thinking him ignorant of her identity, whereas he is very much aware. Indeed, when the time is ripe, he is going to sell for a handsome sum his exclusive on how the missing princess, for whom there is a hue and cry, spent her secret days of liberty.

Audrey Hepburn plays the princess deliciously. Gregory Peck (and who better?) is the newspaper man with a warm heart but empty pockets who finds himself falling in love with her and knowing that it can never be. Their adventures are enacted against the real streets and byways of Rome.

Sparkling Cameos

William Wyler, who produced and directed, keeps the film sparkling with human touches, his small part players all contributing vital little cameos. One remembers the brash young hairdresser who reluctantly gives the runaway girl the hair-do she has always yearned for, an urchin cut, and then falls in love with his handiwork and his customer and tries to make a date with her.

And there is the flower-seller who offers his blossoms to her and who is nonplussed when she accepts them as a gift (people always present bouquets to princesses, don't they?). I like the brisk way he takes them back when he learns she has no money, then, because she's a pretty girl and he is an Italian and the sun is shining, presents her with a single bloom.

Note the realistic direction and acting in the comedy sequence in which Audrey Hepburn and Peck visit one of Rome's curiosities—the menacing head of a beast, with open jaws, carved in rock. A liar, runs the legend, who places his hand into the cavernous throat will have it nipped off.



Suspense! "The Beast from 20,000 Fathoms," awakened by an atomic explosion, starts to cause havoc.

Now the heroine is guilty of minor fibbing—she has never let on to Peck that she is a runaway princess—but she summons up courage and timidly advances her hand. It emerges unscathed. But Peck is a deceiver. Hesitantly he places his hand between the jaws, then gives a cry and withdraws his sleeve minus his hand!

The yell which Audrey Hepburn lets out has to be heard to be believed! It is just as though she had never read the script or rehearsed the scene. And when she finds Peck is fooling, her pique is so realistic that I still have a sneaking feeling that perhaps this scene *wasn't* rehearsed this way at all and that the selected take is one which actually did catch her off her guard.

Mostly Model Work

Warner Brothers arresting addition to science fiction films, *The Beast From 20,000 Fathoms*, tells how an atom test in the Arctic releases from hibernation an enormous prehistoric reptile which, after sundry hair-raising adventures on the way, climbs out of the East River and runs amok in New York. Why is it that British producers are so chary of such themes? For you mustn't think it is all special effects, with no chance for the actors.

Paul Christian, a stage actor from Vienna whose first major film role it is, plays the scientist who first sees the rhedosaurus (a brontosaurus's very big brother) and whom no one believes, very well indeed. The glob—all things from other worlds are now known in Wardour Street parlance by this term—is largely a matter of model work, animations, back projection, optically-printed special effects, and, I surmise, cut-ins of the head of a much magnified lizard. For the major part of the time the film was on the floor I doubt if the leading man could



The director's rightful place : beside the camera.—William Wyler, director-producer of "Roman Holiday", a comedy without the conventional happy ending.

even have seen the unholy terror he was supposed to be playing opposite—great test, surely, of any actor's skill.

The opening sequences—atom bomb explosion and emergence of the glob from its 20,000 fathoms—are very well done. Eventually the professor goes down into the Hudson Submarine Canyon and lies in wait for a glimpse of the monster. His hours in a bathysphere are enlivened by a fight between an octopus and a shark. Then the glob comes out of the vasty deep and destroys both professor and bathysphere. The scenes of its arrival in New York are well staged, with crowds fleeing in panic, and buildings being trampled down as though they were made of babies' ABC blocks (perhaps they were!).

Are such films so difficult of staging by amateurs? I don't think so. They may not achieve the perfection of the professional article, but they have this claim over all other subjects; they give everyone in the unit something to do in winter as well as summer because of the "table top" work called for, they use actors just as much as gadgeteers and camera experts, and they call for skills not ordinarily employed in film making.

Outstanding 16mm. Films at B.K.S.

The Manchester Section of the British Kinematograph Society is to show 16mm. films of outstanding merit on Sept. 17 and Oct. 29, and there will be a similar programme for London members on Oct. 27. Requests for free tickets should be sent to the Secretary, Miss Joan Poynton, 164 Shaftesbury Avenue, London, W.C.2. For the Manchester shows, write Mr. A. Wigley, 15 The Broadway, Walkden, Lancs. Most of the London meetings are held at the G.B. Theatre, Wardour Street. A forthcoming meeting likely to attract considerable interest is that scheduled for Oct. 7th, when R. J. Spottiswoode, M.A., M.B.K.S., will lecture on Considerations of Wide Screen and Stereo-Cinematography.

Identity parades are all part of the day's work for police captain Edward G. Robinson, who stars with Paulette Goddard in Arnold Laven's "The Girl in Room 17".



Fig. 3

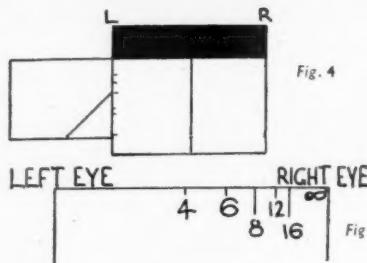
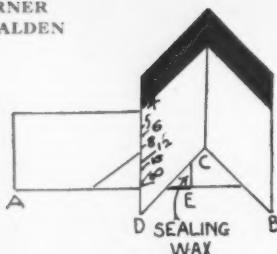
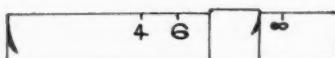


Fig. 4

Fig. 1

Fig. 2



Make a Rangefinder from Cardboard

In 1936, a Mr. Charles Wilman gave before the Royal Photographic Society a description of a very simple rangefinder. I mention this because, although I have been reading photographic literature since about 1911, the idea was quite new to me. From the spate of adaptations that appeared shortly afterwards I think it must have been quite a new idea in spite of its simplicity. The eyes are the baseline of the rangefinder, while the angle of convergence is measured by looking over a card held at arm's length.

Standing before a mirror, hold a postcard lengthwise so that the top edge of the card is just below the pupils of the eyes. Now, looking into the mirror at yourself, mark the card with a pencil at the two points above which the pupils of the eyes are seen. Cut the card vertically at the two marked points and you have a card of which the width equals the separation between the two eyes.

To check this, go outdoors, select a point in the distance, and hold the card at arm's length. Closing the right eye, move the card until its top left corner is in line with this point. Suddenly close the left eye and open the right. The point and the right corner of the card will be seen to be in line.

Marking the Distances

Now select a closer point at a measured distance, say ten feet. View the point with the left eye only and move the card till the left corner comes into line. Close the left and open the right eye. The chosen point will be seen to lie over the card a little way in from the edge. Mark that point and you now have a rangefinder for ten feet.

Mark the other distances and you will get a card like Fig. 1. If you can easily close one eye at a time and have a fairly steady

hand you have quite a good rangefinder. Note that from the infinity mark, the 8 foot mark is twice that of the 16 and that the 6 foot mark is twice that of the 12. This is a useful check on your markings.

There are several rangefinders of this type, some better, some not so good. The essential point to remember is that they have to be made to suit your own eye-separation and length of arm—you must make it yourself. The simple card has several advantages, and certain drawbacks. When it comes to reading the distance on the scale your eye has to change focus from the distance to the card and in that time your hand may swerve. It is also essential for the scale itself to be in a reasonably good light, so that it can be read.

But There's a Drawback

It is, I think, essential for the two points on the card to be moved to or from one another, with a scale between them, so that they can first be viewed, and set at the correct separation, and then the distance read off on the scale at leisure. For instance (Fig. 2), one can make a short ruler with a slider, with one arrow on the slider and another on the end of the rule. The disadvantage is that the scale is slightly hidden unless the cursor is transparent, but I made one of this type which, across the room (say 12 feet), was correct to within about three inches. But it is not easy to hold.

I came back to this idea recently because of a discussion with someone who cannot close one eye at a time. So I experimented with a piece of card the width of which was

a little less than eye separation and tried using it as a rangefinder for a fixed distance, *keeping both eyes open*. If you hold this narrower card at arm's length, view a distant point and move the card to left and right, you will find that in no position does the point disappear. The lines of sight from the eyes are parallel and the point is always to be seen either with one eye or the other.

Problem—and Solution

If you now look at a close point, say at five feet distance, and again slightly swing the card at arm's length to left and right in front of it, you will find that there is quite a wide band through which the point cannot be seen. If you move away from the point you will find one distance at which it only just fails to disappear as you swing the card slightly to left and right. The card of that width is then a range finder for that distance.

The problem was to make an expanding card to cover a sufficient range of distances, which could be held easily, would slide smoothly and so that no part of the scale would be hidden. As the card needs to be opaque, one piece sliding over another would not serve, as that would not measure nearer than about 12 feet.

Width Appears to Change

My solution is shown in Fig. 3. In effect, the card is folded but the complications come from measuring how much it is folded. There is a long narrow strip of card at the back, over which the folded card can be opened or closed, attached to the right half of the folded card. The folded card projects above this back strip (Fig. 4), for viewing. A short piece of card is attached to the left fold and slides against the back strip. In use the card is held with the fingers behind the back strip and the thumb on the front of the short strip, under the "gable." By moving the thumb to left or right the card appears to change in width.

A stiff card which will slide over itself easily is needed. I used Bristol Board, 3 or 4 ply, and the folded card, back strip and thumb piece are all in one piece.

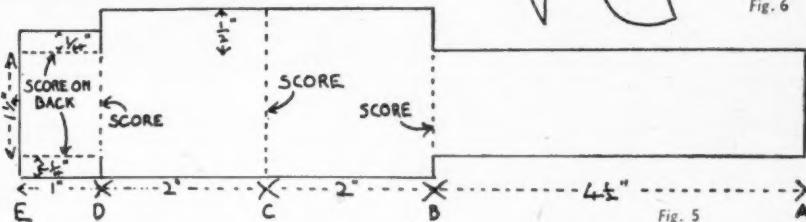


Fig. 5

(Fig. 5). In Figs. 5 and 3 the lettering of the folds corresponds. It is easier to follow by considering the gable alone, D, C and B corresponding in both drawings. The left flap ED is folded under, to the left, to become the thumb piece and the right flap, BA, then folds under to become the back strip. The folds are lightly scored with a knife to produce clean hinges.

The thumb strip also serves as a slider along the back strip to keep the parts squared in movement. For this reason two narrow horizontal flaps are on ED and are scored at the back. These are folded over at E as shown in Fig. 6, which gives a back view. These flaps slide in grooves. To make these, first fix a narrower strip of the same card (P) to the back of the back strip and then another piece of card (Q) to the back of P. The narrow strip P is just wide enough to allow the small flaps (at ED) to slide along the back strip easily.

From Infinity to 4ft.

Dimensions are given in the drawing. Apart from the need for the viewer to expand from one inch to $2\frac{1}{2}$ inches, they must also be such as to allow the thumb to fit conveniently under the gable. For this reason the gable needs to be of fairly steep pitch and the thumb piece about an inch wide. These dimensions give a range from infinity to four feet. As a result of the steep gable, when folded flat the card is a little longer than I had expected ($4\frac{1}{2}$ ").

Instead of hiding part of the scale on the back strip I made the scale vertically on the left edge of the gable (D in Fig. 3), and read it off against a diagonal line on the back strip. This tends to compress the

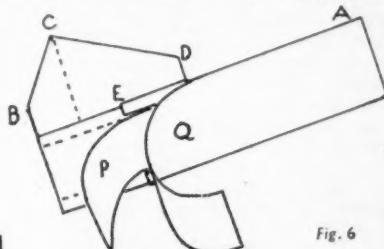


Fig. 6

scale a little, and the back strip could with advantage have been a little wider. The approximate openings for the closest point and infinity were found before the slider was covered in (i.e., before P and Q were fixed in place) and the diagonal was drawn between those points. The scale was drawn from experiment after the gadget was finished.

The action is extremely smooth. In fact, the card was too smooth and fingers were apt to slip, so I added a few dabs of sealing wax on the thumb strip and on the back.

I am really surprised that a cardboard affair can work so smoothly.

After I had made it, I found I could not scale it accurately for use with the two-eye method and scaled it for the one-eye-at-a-time method. However, I found that with the same scaling it worked quite well with two eyes. It takes getting used to; but even if the results are not quite so close as with one-eye-at-a-time it does give a reasonably accurate reading.

A stiff card folder with a rubber band round it keeps it from damage.

Where to See the 1952 Ten Best

The latest programme—four sets—begins its autumn tour. If you want to make arrangements for seeing it well in advance, a postcard to A.C.W. will bring details of later shows. Please note that applications for tickets should be sent to the sponsors—not to A.C.W.

	Date of Show	Theatre	Time	Presented by	Tickets
LEIGH	Sept. 16, 17	Leigh Parish Church Institute, Henrietta Street	7.30 p.m.	Leigh and District Cine Society	2s. from J. A. Smith, 22 Henrietta Street, Leigh, Lancs.
BRISTOL	Sept. 18	The Grand Hotel, Broad Street	7.30 p.m.	Bristol Phoenix Cine Club	2s. from A. E. Lord, 29 Warden Road, Bristol 3.
THORNTON HEATH	Sept. 19	West Thornton Community Centre, The Pond, London Road	7.30 p.m.	West Thornton Community Association	2s. from H. Fanconi, 13 Penshurst Road, Thornton Heath, Surrey.
SLough	Sept. 23	Central Hall, High Street	7.30 p.m.	Slough Film Society	2s. from Miss Jay Weedon, 11 College Avenue, Slough, Bucks.
SWINDON	Sept. 30	Arts Centre	7.30 p.m.	Swindon Film Unit	1s. 6d. from V. H. Gardiner, 16 Bampton Grove, Swindon, Wilts.
NEWCASTLE	Sept. 30, Oct. 1, 2	News Theatre, Private Cinema, Pilgrim Street	7.30 p.m.	Newcastle and District Amateur Cine matographers Association	2s. from George Cummin, 143 Baywater Road, Newcastle upon Tyne 2.
RICHMOND	Oct. 2	Queen's Hall, The Quadrant	7.30 p.m.	Centre Film Unit Amateur Cine Society	2s. from C. A. Pockett, 13 Queen's Court, Richmond, Surrey.
SUTTON-IN-ASHFIELD	Oct. 2	Wesleyan Hall, Outram Street	7.00 p.m.	Ashfield Cine Club	2s. from H. L. Twidale, Photographic Supplies, Outram Street, Sutton-in-Ashfield, Notts.
ENFIELD	Oct. 6	Co-operative Hall, Enfield Highway	7.45 p.m.	Enfield Cine Club	1s. 6d. from J. D. Surrey, 5 Conical Corner, Chase Side, Enfield, Middlesex.
LIVERPOOL	Oct. 7, 8, 9	Radiant House, Bold Street	7.00 p.m.	Liverpool Amateur Photographic Association	1s. 6d. from E. A. Whitehead, 1 Ivanhoe Road, Aigburth, Liverpool 17.
WOLVERHAMPTON	Oct. 8	Wulfrun Hall	7.45 p.m.	Wulfrun Amateur Cine Club	2s. from F. Nokes, 93 Allen Road, Wolverhampton.
NOTTINGHAM	Oct. 14, 15	Y.M.C.A., Shakespeare Street	7.30 p.m.	Nottingham Amateur Cine Society	2s. from R. D. Brown, 96 St. Bartholomew's Road, Nottingham.
HALIFAX	Oct. 19	Marlborough Hall	7.30 p.m.	Halifax Cine Club	2s. & 2s. 6d. from G. E. Mitchell, 'Myra Shay,' Victoria Road, Elland, Yorks.

ODD SHOTS

By GEORGE H. SEWELL, F.R.P.S.

Ideas on Tap. The Club Productions Committee look grim. Everyone had promised to bring suggestions for the next production. Everyone has forgotten to do anything about it. The only suggestion is Old Joe's hardy annual, which they decided at least three years ago was quite unfilmable.

"Hasn't anybody got any ideas?" cries the despairing Chairman. And they diligently search in their minds for those really brilliant ones that have passed through their heads at other times in the year, but which now refuse to be remembered. Doesn't that strike you as a familiar situation? Yet it need not be.

I have an awfully bad memory, yet I am never without some ideas for a film. The reason is that, whenever I see a possible situation, or get a likely sort of idea, I jot it down on any old bit of paper to hand—the back of an envelope, the edge of a newspaper, even the corner of my season ticket on one occasion.

At home I keep a note-book into which go all these ideas without any attempt at working them out filmically. I regard them just as raw material, to be moulded at leisure. You see, the seeing eye is not always the remembering eye. It usually has difficulty in recalling day to day activities, and it is from these that ideas spring for the observant.

Projector Design. I have noticed some rather interesting developments in projector design lately. First there is the tendency to make them lighter; e.g., the new G.B.-

Bell & Howell Model 623, as compared with its predecessor, the 621, has lost about 25 per cent of its weight. And the new B.T.H. 401 is lighter.

As you will have gathered from "Let's See It Working, They Said" last month, the 401 is a very attractive machine indeed and, following the example set by the Ampro, it is now a very quiet running one, too.

Perhaps one of the most significant developments, of which we shall hear much more in the future, is the production in recent months by two British firms, the General Electric Co., and Siemens Electric Co., of biplane filament projection type lamps of wattages ranging from 500 to 1,000 that will operate directly from mains voltages of 200-250 without the necessity for resistance or transformer. Much of the improvement is due to re-design of the filaments. One of the major manufacturers has already put into production a 16mm. sound projector, using this lamp, designed for use in schools.

Black Outlook. TV viewers will be familiar with the black screens used on some sets, and will know how efficient they are in rooms which have been only partially darkened. The same principle is used in a new cine screen. The result of many years experiment, it is now being put out for daylight projection in classrooms.

Normally, if a screen is used in daylight, it is impossible to get good shadows or adequate contrast. This new screen, which

Leigh & District C.S. ensure that the film editor shall have a sufficient number of covering shots by using two cameras for their latest film, at present without a title.



is for rear projection only, is translucent, with the two opposite surfaces covered with many thousands of what, in effect, are microscopic black lens-hoods. Each of these shields a tiny portion of the screen from the ambient light, so that the tones of the projected picture reach the eyes of the audience virtually unchanged.

Comparisons. An eminent lecturer wrote me the other day for advice on choosing a projector, and mentioned that each of two projectors he had in mind "appeared to give an equally sharp, brilliant picture". The same films had been shown on each machine, but not with the same screen, the same throw or in the same hall. It is impossible to make sound comparisons when there are so many variables, yet people constantly try to do it.

The only variable must be the single attribute you are trying to test. If you want to check projection lens focal length, put both projectors the same distance from the screen. If you want to check comparative light output, project the same size picture in both cases even though the projectors have to be placed at different distances.

Similarly, when you are trying a new procedure, whether it be a modified processing technique or the way to light a set, alter one thing at a time and check its effect before you go further. If you alter several factors at once, you have no means of knowing which one was responsible for the improvement—or the degradation.

Forward Looking. A friend of mine, down in Cornwall, delivered himself of this profound observation on July 1st this year: "Six months from today Christmas will just be over." Then I found he was cultivating a rather choice vegetable and was going to preserve and bottle some special examples as a Christmas present for somebody to whom the out-of-season gift would spell almost inordinate pleasure.

I mention this to remind you that it is often necessary to plan a long way ahead if you want to get and to give real pleasure. Yes, now is the time to start thinking about that Christmas film show. Don't put it off, scramble with all the other late-thinkers, and have to make do with the film library leavings. And don't throw in one of your own films as an apologetic make-weight.

It should be the basis of your programme planning. Run your various personal reels, decide quite firmly which one is to be shown and then do a bit of re-editing to clean it up a bit. Now study the library catalogues and make lists of possible items for your Christmas show.

As soon as you have made your choice,

put in an order at once—it doesn't matter that it will be many weeks early: the library will welcome your foresight. And as additional reward, if there are several copies of the same film in varying condition, you will probably get the best one. Need I also mention that you will also have lots of time to choose and rehearse the disc accompaniment?

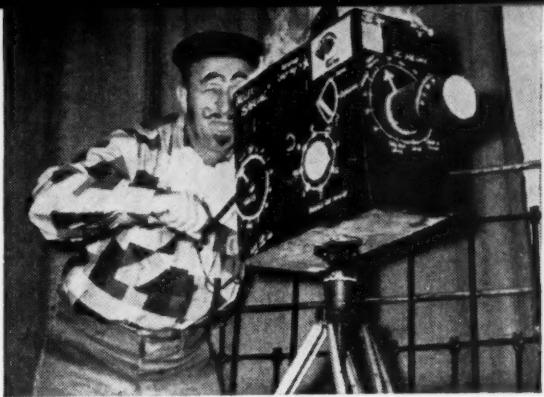
Shooting Sound Film. Now that magnetic striping is here, the enterprising film maker can either have his edited original duped on to 'single' perforated film to provide a continuous run for his magnetic stripe or he can shoot on 'single' perforated film (provided the teeth have been removed from one end of each of the camera sprockets). The G.B.-Bell & Howell people tell me they can undertake this work for any of their Model 70 range of cameras. Don't forget that the fewer the splices there are in the film you send in for magnetic striping, the better the stripers will like you!

Man and Materials. Said one prehistoric cave dweller to another: "I have found a wonderful new cave with marvellous walls. Now I shall be able to do wall-drawings as good as Mbpgnl." Listen also to the Egyptian mural artist on his remarkable new pigment, and the amateur cinematographer on his marvellous new lens and astonishing new film stock; and note that a few hundred years hence there will certainly be some gentleman dilating on his really stupendous new fission material.

But success depends not on your materials but on the use you make of them. It's pride that impels the unsuccessful producer to blame his failure on his equipment—or lack of it. Perhaps he thinks it cannot answer back. It can, you know. Lend it to someone who knows how to use it and you'll soon find how eloquently even the most humble apparatus can speak.

Cameo Competition. Intriguing news of intended entries for my character cameo film competition continue to filter through. One reader, a librarian, is trying to work out something about an elderly gentleman, based on the kind of books he takes out from the library and his behaviour there. (Permit me to mention hopefully in passing that charming young ladies also have character!) I wonder if I shall find another Bill Dobson?

Any Ideas? One of my students at Essex, together with a colleague, has been working for some time on methods of improving 16mm. sound reproduction. They are anxious to contact others of similar interests, and I should be pleased to forward any letters.



Great Fun, This Filming !

F. HILL MATTHEWS continues his progress report on the making of a light-hearted film.

3rd March. We are certainly getting some knocks! The first "rushes" came back this morning and our worst fears were confirmed—the old stock we had used is no good. Grain floats over most of the picture area, there is an unpleasant, green haze, and shadows look awful. There is however, some consolation: the Club's "trade mark" is usable, and the action has proved satisfactory.

In England, I have often used considerably out of date stock, both monochrome and colour, and have never had a failure, but the climate in South Africa is such that when a film is only a few months past the expiry date, there seems less than a fifty-fifty chance of its being usable.

Fortunately, none of our "stars" expects to see the film in its rough state, and only when it begins to take shape will they be permitted to view it. This is just as well, since they could get the idea from the first rushes that we don't know our job, and decide that they are wasting their time.

The damper that descended on us after seeing the result of our considerable labours soon dispersed when we resumed filming. Anyway, we shot seven scenes—the best achievement so far—scenes which might in themselves have been designed to kill "the blues".

As it happens, we are shooting the first scenes first, not because we prefer it this way, but because we have yet to obtain some of the furnishings for the later scenes. The opening shows four of our five characters sitting disconsolately around a breakfast

Cameraman and assistant director have their own pictorial credits in East London (S.A.) Cine Club's first group film, a farce.

table—"morning after the night before" stuff—then we mix to the same set-up showing the characters making whoopee.

The "whoopee" scenes produced so many bursts of spontaneous laughter that we are hoping their inclusion in the film will have the same effect on our audiences. Normally, the director insists on absolute silence while a scene is being shot, but in this case he lifted the ban so that everyone would get in festive mood and thus help the players to feel that they *were* having a party. It worked!

10th March. I am acting as technical adviser on the production, and have been talking "High Light" to the members for some while. During the week, the cameraman joined the ranks of the converted, and purchased an Invercone to fit his Weston Master II. This will undoubtedly mean greater consistency in exposure and colour rendition, and since the whole of the first reel has to be shot again, virtually the entire story will be filmed on the high light system.

What turned the scales was the difficulty in getting a correct reflected light reading from the miniature set we erected last month. There were large areas of black and dark blue in the scene, and those who were at first dubious about high light then saw clearly that the only light reflected would be from a very small area of the stage and that the meter reading would be a false one.

When we began shooting tonight, the camera crew soon accepted the Invercone, and finally acclaimed it as an amazing help in determining exposure quickly. There

were, however, reservations concerning its ability to give correct results.

An innovation introduced to make the continuity girl's job easier seems to be working well. She has never done this work before, and had a tendency to forget important details, which, if we had not checked her notes carefully, would have caused difficulties later.

We duplicated a few hundred foolscap sheets on which were numerous questions and reminders. Now, provided she does not skip anything, we should have every detail that will be necessary. One page (and more, if necessary) is devoted to each take, and



The "art director" appears in front of the camera in the crazy credits to East London's farce.

everything concerning the action, camera details, lighting, props, make-up etc., has been provided for. The sheets are placed in a folder when completed, then filed numerically for easy reference. System always pays!

17th March. The property-man has had a busy time lately; however, he has risen to the occasion, and so far, nothing has beaten him. There have been quite a few awkward things on his list, including a pair of old-fashioned stays, an aspidistra on a stand, an ancient-type iron bedstead, several paper hats (Christmas is well over!), a "Bless This House" framed inscription, a decrepit sideboard and some "corny" family photographs. It is surprising where all the stuff comes from!

Tonight *seems* to be the first occasion on which there have been no mistakes. The boys must be settling down to their routine, but what is helping mostly is the system we have evolved whereby always more than one technician is responsible for checking.

The players are getting a better idea of what is expected from them as each take is made, and they have become so familiar with the necessities of film making that we now hear such questions as "How was I holding the glass in the L.S.?" This assists the director and, generally, we are now able to progress much more quickly.

We were not able to shoot all the scheduled scenes for this evening, as one of the players was unwell, but nevertheless we got through eight takes, which creates another record. Most of the shots were in C.S., so that could account for our having done slightly more than on earlier occasions, but we also finished the session 50 minutes before the usual chucking out time.

Great Timesaver

The independent lighting of the back areas of the set is proving to be a great timesaver. A lot of effort was wasted before its introduction in trying to overcome difficult shadows which just *would* not disappear. Everything moves with greater smoothness now, the camera crew does its job more automatically, the director is becoming more used to his new medium, and the feeling of "What mistake(s) have we made this time?", is getting less.

Unfortunately, this will be our last session on the set for a fortnight as two of the technicians are going to Basutoland for ten days—with their cameras—and one of them is the cameraman!

24th March. No. 2 rushes came back today and they are very gratifying. This time there was only one minor error, and that merely a slight degree of overlapping with a superimposed shot that was too long in any case. We are improving!

The takes of the table-top shots were excellent and will give just the right note of incongruity with which to open the film. The final effect will be as follows: a tiny, mechanical drummer-boy will zoom forward, to the accompaniment of a heavy roll on a large side-drum, and then, after a short pause, a flimsy-looking striker will hit a delicately thin, metal triangle, synchronised to the harsh clash of a big cymbal.

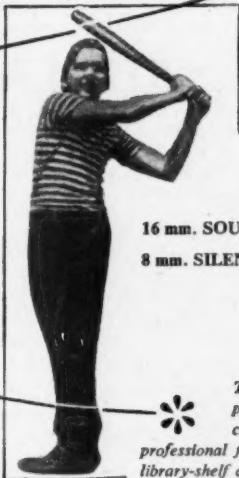
Immediately after these scenes, the Club's trade mark will be cut in, followed by the ridiculous scenes of the technicians in action. When the story proper opens, the voice of one of the players will provide a

(Continued on page 586)



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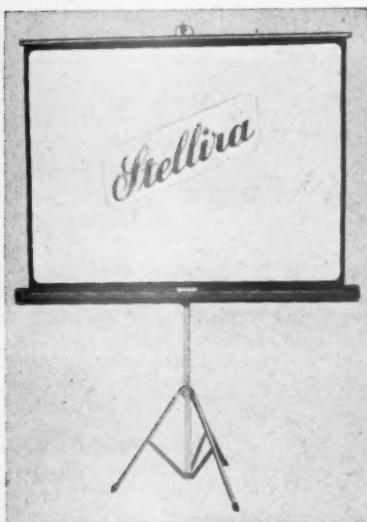
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This Camera Banishes Exposure Problems

EUMIC MODEL C3

This attractive camera, new in this country, is the current version of a model well-known on the Continent. Indeed, perhaps there is significance in the fact that it is model C 3, whereas the remembered Electric Eumig, reviewed in our March, 1938, issue, was model C 4. We mention this as an indication that the camera under review is basically a well-tried and well-proved design.

It takes standard double-8 film, has a fixed focus f/1.9 lens with coupled photoelectric exposure meter and speed range 8 to 32 frames per second, with single-picture device. The manufacturers, Eumig of Vienna, supply a test strip with each camera as a check on lens definition. English distributors: Johnsons of Hendon, Ltd. Price with purchase tax, £71 11s. Telephoto lens attachment, "Eumarko," £15 18s. Ever-ready case, £5 6s.

Neatly Styled

The die-cast body and pressed-steel lid are neatly styled, with black wrinkle finish. A plastic cap protects lens and photocell when not in use. The overall dimensions, excluding the leather carrying handle, are 4½ins. high by 2ins. wide by 5¼ins. long. Weight 2½lb. In the flat base there is a tripod screw hole tapped 3/8 Whit., the Continental standard, so a bush is needed which, we feel, the distributors ought to supply free.

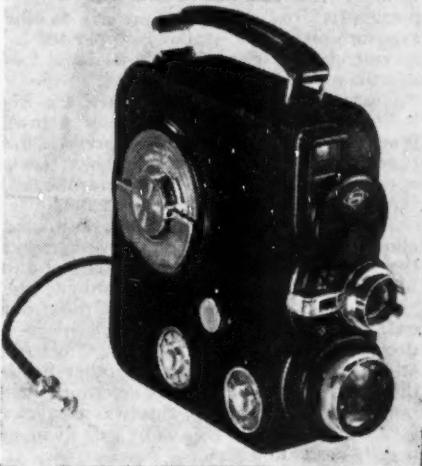
Raising and rotating a neat chromium-plated latch permits lifting off the camera door: it is an excellent fit with very effective light trapping. The inside, with bright aluminium mechanism chamber plate and matt black walls and black plastic claw mechanism cover, makes for cleanliness.

A one-piece metal cover, finished matt black, is fitted to the front of the camera and provides, reading from top to bottom, the viewfinder front window, a cover for the

exposure meter mechanism, a mounting for the lens, and a mounting for the light-sensitive cell.

The chromium-plated winding-drum and flat-folding key are neatly recessed and work sweetly. One winding runs 8 feet = 40 seconds before speed begins to drop. Operation is by push-button at the back of the camera; this button is tapped to take a cable release (supplied) for single frame exposures. A knob at the camera side can be turned to either of three positions, giving normal running, continuous running, or safety lock to prevent running.

The footage indicator, calibrated in metres, consists of two rotating rings. The



outer one carries the index mark: the inner one is engraved from 0 to 7½ metres and carries a start-of-leader and end-of-trailer mark. To reset this indicator, the inner ring is pressed inwards and rotated as required, but the spring controlling this is too light, and it is easy to depress the inner ring accidentally. If this happens while the camera is running the footage indication is completely upset.

The rotating disc shutter is of such an angle that the exposure at 16 frames per sec. is 1/36 of a second, and pro rata at the other speeds. For single frames, the instruction book gives 1/10 of a second as the exposure time, but our tests indicate something nearer 1/20, and this is borne out by the fact that the first frame of each shot does not seem to get any more than twice the exposure of the succeeding frames.

Another pair of rotating knobs are for setting taking speed and emulsion speed of film in use. The outer knob is engraved

with the speeds, 8, 16, and 32, and with the letters A,B,C,D,E. The inner knob carries a reference dot for setting against either of these letters, and the speed is set against a reference dot on the camera side. The instruction book gives Scheiner, DIN, ASA and Weston speeds corresponding to the letters A to E. We do not agree with the values given but we heartily endorse the advice that "a trial exposure should be made and developed."

Bloomed Lens

The deeply-hooded bloomed lens, with its external aluminium mount screwed to take filters and supplementary lenses, is at 13mm. f/1.9 fixed focus Schneider Xenoplan. Its iris, geared to an iris in the exposure-meter cell window, is operated by an extended lever comfortably positioned to suit the middle finger.

Correct exposure is given when the iris is so set that the exposure-meter pointer is seen to coincide with a cross marked at the centre of the view-finder window. Lens apertures—from f/1.9 to f/16—are marked, but are clearly not intended for serious use.

Film transport is by single claw, positioned above the aperture. The pressure plate is at the lens side (and this is unusual) of the film path. Two leaf springs provide the gate tension, and the whole of the front channel can be lifted out for cleaning—a decided advantage in eliminating "foliage" at the picture edges. On the other hand, the location of this loose part determines the frame line position, but this was correctly set in the camera tested. The gate channel is fully chromium plated.

Clip-on Finder Mask

Only the gate tension ensures the film remaining stationary during exposure, but in the film path, and acting against the base side of the film, there is a rubber fixed roller to prevent take-up drag, and a similar roller, but rotating, to assist feed from the supply spool. There are also two polished guide pins further to control the film path.

The viewfinder has no parallax adjustment, but a line indicates the top of the field at a distance of 2 metres. An engraved area represents the field of the Eumarko tele attachment, which gives the field of a 26mm. lens. A clip-on finder mask is also provided with this lens, which is bloomed, has an aluminium mount, and a focusing scale in metres from 2 to infinity. It is admirably packaged in a transparent plastic protective box.

The instruction booklet is adequate, but hardly very inviting. Based on our standard settings for Kodachrome, we found

the nearest speed setting to be "C" (whereas the instructions suggest a slower setting). Even at "C", comparisons with a meter we know and with the Kodak tables indicated that a full exposure was being given and the test film confirmed this.

Consistent Exposures

Exposures were good and consistent throughout, but on the full side, giving as thin an image as can be accepted, which is the general need with 8mm. Except for a very slight stiffness at the f/16 end, the lens iris control works effortlessly, and with a little practice it is easy to keep the needle at the cross during a shot when the light varies continually.

Apart from the need to keep the camera clean and free from dust, the only special point to note is that the light meter should be protected from unnecessary exposure.

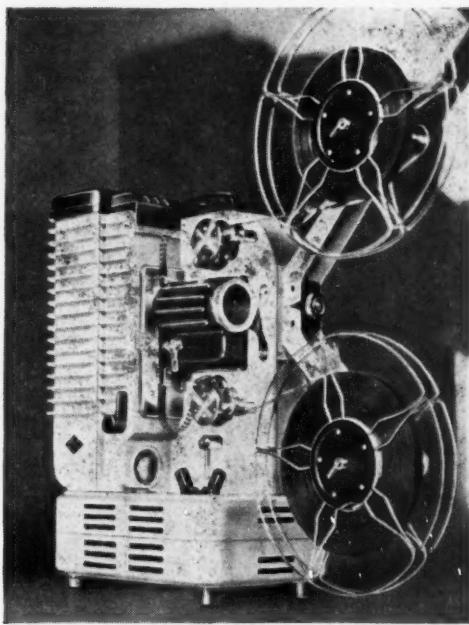
Except for some check shots to correlate the exposure indications, we obeyed the instructions implicitly and by operating the iris control we easily maintained the pointer on the cross throughout our tests. The results were very satisfactory, the only departure from acceptable exposure being (as explained in the instructions) in extreme cases such as a head in shade against a clear sky when naturally the meter "sees" the sky brightness and causes underexposure of the head. Such cases are rare and are easily dealt with by pre-setting the lens. The correction for speeds of 8 and 32 frames per second is automatic: for animation an allowance is made, as indicated above.

Handles Well

The camera handled admirably: speeds were accurately maintained at 8, 16, and 32 frames per second, the last giving a useful degree of slow motion for frolicking animals and the like. Film steadiness was quite acceptable. As has been explained before, this type of gate design, with its dependence on a friction balance, does not give a rock-steady picture but, frankly, such steadiness is a rarity outside 16mm. circles. Steadiness was not so good under single-frame operation, but here again it was acceptable.

The lens gave crisp quality under adverse conditions and showed no hint of veiling at full aperture or of flare in *contre-jour* shots. The Eumarko with its 2x magnification gave identical exposure value, with crisp pictures at the marked focusing distances. It is readily fitted and is a most useful accessory.

We can recommend the Eumig C 3 as a sound camera. It banishes most exposure cares for the beginner and it has a good measure of refinements for the advanced worker.



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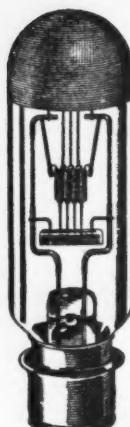
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What the Societies Are Doing

Spotlight on

Potters Bar Cine Society

Like quite a number of others, this group is an offshoot of a photographic society, but unlike similar cine fledglings, it left the nest very early and set up on its own as an entirely autonomous club. Its first production (it will celebrate its third birthday next January)—*Pail Ale*—was shot on 8mm. and subsequently blown up to 16mm., which gauge has since been used exclusively, but all three gauges are represented by the society's eight lone workers.

Pail Ale, a short comedy, was rapped pretty hard by A.C.W., who implied that it was Pale Ale, but after a somewhat testy enquiry as to what in Heaven's

Reports for our next issue should reach us not later than September 21st. Club stills are always welcome; they should preferably be half-plate glossy prints. If they feature equipment, please give details of it and anything else of interest. (Address on page 533.)

he was informed that it was the first exposure meter they had made, surrendered it to them for display in an exhibition and acquired the latest model for the modest outlay of £2.

The next club film may be a comic sequel to TV's *Historical Houses*. Prospective members who may be alarmed at the thought of getting bogged down in technicalities will find reassurance in the fact that films are screened at practically every club night. (Hon. Sec.: N. Johnson, 4 Oakroyd Avenue, Potters Bar, Middx.)

Alpha Film Unit (Portsmouth)

This young club (it celebrated its first birthday only last May) makes zestful progress. By the end of August, 1952, shooting had started on the first production, a documentary on Portsmouth, but the weather interrupted work so effectively that it was decided to edit the unfinished film and store it for future reference.

But this unpromising beginning proved no deterrent. The winter months found them working in collaboration with a local dramatic society, recording scenes from the presentation of a three-act play, to the benefit of both groups. These sessions also provided a useful opportunity for experiments with make-up. The conclusion of the Unit's first year was marked by their successful presentation of the Ten Best. A Bell & Howell 601 and a G.B. L516 were used for the show, with drapes, facings, palms and shrubbery for proscenium decoration.

A titler, camera dolly, sound boom, lighting equipment and magnetic stripe equipment are now under construction. The script for the next production has recently been completed. (Hon. Sec.: J. Bailey, 168 Arundell Street, Portsmouth.)

On the Way

Hamtune Films (Northampton F.S. Production Unit) are planning a 9.5mm. film on juvenile delinquency. Three recent setbacks have been the losses of the Unit's organiser, secretary, and meeting-place. New accommodation is now being sought.

Mitcham and District C.S. are busy on the script of their first production. New members are invited, and should write to the Secretary, Mr. F. Wilcox, 5 Firtree Avenue, Mitcham, Surrey.

Canterbury A.C.S. hope to make a full-length feature for Ramsgate Corporation in the near future. Work is about to commence on an instructional S.O.F. film of about 800ft. provisionally called *How To Weave*.

High Wycombe F.S. are encouraging non-technical members to produce a short film in order to gain knowledge of the 'other chap's' point of view.

Liverpool A.C.A. Cine Group are to make a film for a local Society on the care, training, and protection of cats.

Swansea & District A.C.S. hope to begin shooting on *No Illusions* shortly.

Focus F.U., a newly-formed N.W. London club, are starting work on a test film featuring shots which require difficult interior lighting effects.



Potters Bar C.S. had one of their five cameras in a van for covering local Coronation celebrations.

name we did look for in a comedy, the society came up smiling with *Brief Case Encounter*, about Civil Service attempts to run a farm, *And Sweet Music*, based on a newspaper short story, and a newreel burlesque, *The Pathetic Gazette*.

Their latest completed production is a record of local Coronation celebrations, *And Her People Cheered*. A copy has been acquired by the local Council who sponsored it. Five cameras were used on this 800ft. Kodachrome picture, one in a van which went ahead of the carnival procession.

They are zealous in ensuring that the local press is kept constantly aware of club activities, and succeeded in getting Trevor Howard and Karen Greer to attend a dance last year. The opening scenes of this were filmed, and the results screened the same evening.

The society's friendly monthly bulletin keeps members in touch with club news, offers hints and tips, a 'personality parade' and diary of events. Latest issue reports how fugitive fame came to one member. Sending his Avo to the makers for repair,

Leicester & Leicestershire C.S. have been approached by the Secretary of the local Young Farmers' Association with a request for a 16mm. documentary.

Sutton & Cheam C.C. are hoping to make an 8mm. film, but need two more members using this gauge before work can be started.

Cabot C.C. (Bristol) have now obtained new accommodation, and are only waiting for electrical fittings to be completed before beginning their next production.

Doncaster Cine Guild expect to commence work on a 9.5mm. documentary shortly.

Tunbridge Wells A.F.U.'s winter programme includes a 'puppetoon'.

Stanhope F.U. are about to start on their first feature, a 3D production entitled—can you guess?—*The Third Dimension*. Three short musicals with lyrics by a member are planned to follow.

In Production

Hackney C.C. are engaged on a 16mm. comedy, *Holidays With Pain*. Vacancies exist for cameramen—or camerawomen. Enquiries to the Hon. Sec., Mr. A. A. Ford, "Vernon Hall," 23 Hackney Grove, Hackney, E.8.

Bradford C.C. are continuing shooting on *Gateway to Happiness*.

Bexley F.U. near completion of *Self Portrait*, their second production.

Canterbury A.C.S. have covered *Kent Week* 1953, including a number of on-the-spot recordings, and are now editing the material. Another team filmed the two groups engaged in the shooting and the sound unit, and are using the shots in a club publicity film, *From Script to Screen*.

Crouch End A.C.S. are engaged on a 16mm. comedy documentary, *North London Playground*, the action of which takes place in the grounds of Alexandra Palace. The film will have a synchronised S.O.T. commentary and music composed by a member.

Centre F.U. are working on the final retakes of *The Summons*.

New Forest C.C. have recently started shooting a 16mm. rural comedy fantasy.

Grosvenor Film Productions (Bath) report that their comedy in the French style, *Le Chateau d'Amour*, is well under way.

Cavalier F.U.'s 16mm. Kodachrome *Magdalene Madness* is expected to be completed before the end of October, when the new term begins.

Preston & District C.S. are engaged on a 16mm. short comedy.

Sevenoaks C.S. have been held up by holidays with their new 400ft. production, but have managed to shoot 70ft. during two exterior sessions.

Tunbridge Wells A.F.U. have split their inexperienced members into two groups, each having been given a location and asked to produce a 100ft. film.

Stanhope F.U.'s second unit have recently started work on *Night of Terror*.

Work Completed

High Wycombe F.S. held the premiere of *Royal Day*, a local Coronation film sponsored by the District Council, at the Town Hall on Sept. 11th.

Hounslow Photographic Society (Cine Section) recently gave the first screening of their latest production, *Too Many Cooks*.

Abingdon School Camera Club have completed *Ut Proficias*, a 16mm. sound-on-tape documentary of school life. Michael Grigsby, director of the film and club secretary, has been complimented on the film by the local press.

Belfast Y.M.C.A. C.S. have been busy with records of the Royal Visit to Ulster. Three members made an 800ft. Kodachrome film at the invitation of Lord Wakehurst, Governor of Northern Ireland.

In addition, *Coronation Newsreel* 1953 has been made in monochrome, and a copy is to be given to Toc H for screening in hospitals and institutions throughout Ulster.

Liverpool A.C.A. Cine Group recently screened members' Coronation films. Some excellent results are reported, especially by two members with good viewpoints for the London procession. The Lord Mayor and guests are to see the club's film of local events at the Town Hall.

Finchley A.C.S. have completed their 16mm. production, *The Vital Link*, having re-scripted and shot the final sequence. The film of local Coronation celebrations is being edited.

New Forest C.C. presented *New Milton Celebrates* to well over a thousand people at four packed houses within a month of the Coronation.

Redcar & District C.C.'s Secretary reports astonishing local co-operation during the making of a recent newsreel. The fire service went so far as to demonstrate a rescue from a hotel by turntable escape.

Grosvenor Film Productions (Bath) have completed their thriller, *The Mask*, and expect to hold the premiere in the Pump Room in October. Cameraman and director of the unit recently went to the Cairngorm Mountains with a weather plotting expedition and brought back an interesting filmic record of this lonely, hazardous work in the Scottish Highlands.

Newcastle & District A.C.A. report that shooting on their 16mm. colour film is now finished, and that they are very satisfied with the result, particularly the matching.

Stanhope F.U. had an audience of 480 for the premiere of their latest three productions, *The Story of Achievement*, *The Night of the Tenth*, and *Mynydd Canu*.

Forthcoming Shows

Pinner C.C. commence their winter programme with a public presentation of members' films on Oct. 3rd at the Conservative Hall. Performances will be at 3 p.m., 6 p.m., and 8.15 p.m. Tickets at 1s. 6d. and 2s., for afternoon and evening performances respectively, are obtainable from the Secretary, Mrs. D. Tilkin, 97 Rickmansworth Road, Pinner, Middlesex.

Bexley F.U. follow their successful presentation of the Ten Best with their fourth programme of amateur films on Oct. 3rd. It will include *Sestieres*, *Paper Boat*, *Marionettes*, *Between Two Worlds*, and two of James Broughton's productions. Tickets, 2s. each, from the Secretary, 61 Sandringham Drive, Welling, Kent.

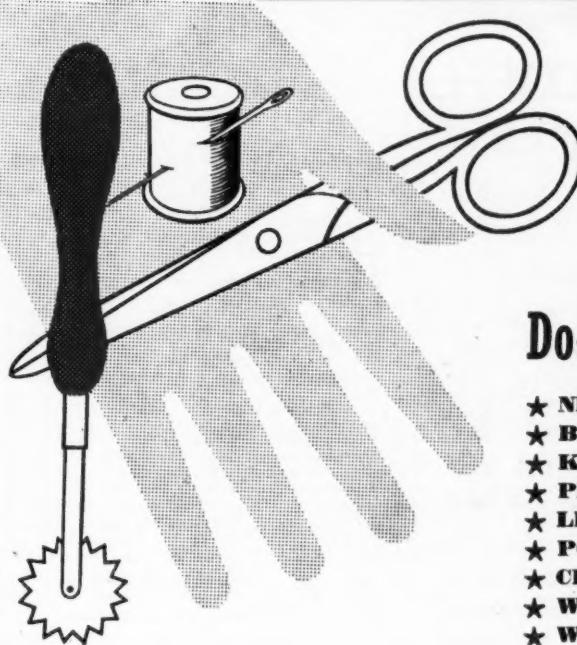
Redcar & District C.C. are to show to the public on Oct. 12th all the films which have been made by members to date. (Sorry we cannot provide address: club omits to give it.)

Whitehall Cine Society is celebrating its coming of age with a film show, "Whitehall Cavalcade," which will include a selection of members' films through the 21 years of the Society's existence. Enquiries to the Hon. Sec., G. R. Brandon, 49 Topstreet Way, Harpenden, Herts.

Congratulations

Johannesburg Photographic and Cine Society announces its twenty-fifth anniversary in the seventh issue of its popular magazine, *The Reflex*. With a membership of over 400, the Society represents an influential body of still and cine photographers whose work has an enviable reputation.

Metropolitan-Vickers Photographic Society celebrates its coming of age on Sept. 15th. For 21 years regular meetings have been held covering cine and still activities. Membership, which is restricted to employees of the Metropolitan-Vickers Electricity Co. Ltd., now exceeds 200. The Society extends greetings to all cine clubs.



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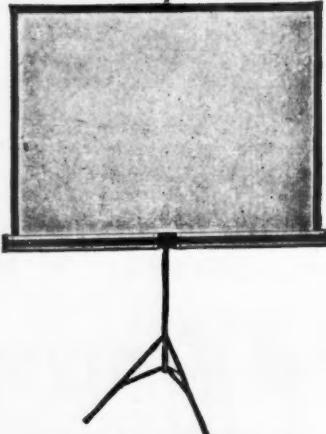
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★ BEST OF THE MONTH

M-G-M have released John Huston's *The Red Badge Of Courage* (69m.). Everyone who has read Lillian Ross's brilliantly penetrating account of its production, "Picture," will want to see how near Huston came to realising his intentions in the face of studio opposition. Adapted from Stephen Crane's famous novel of the American Civil War, the film was shot entirely on location, without a star name in the cast. The fact that so much of the emotional power of Huston's original still remains, despite its mutilation in the cutting rooms, is a tribute to the genius of the director.

Two slickly polished Hollywood comedies, both concerned with the battle of the sexes, both directed by George Cukor, and both written by Ruth Gordon and Garson Kanin, make equally amusing light fare. *The Marrying Kind* (92m.), available from Wigmore Films Ltd., stars Judy Holliday and Aldo Ray in the story of the ups and downs of a refreshingly untypical married couple. *Pat and Mike* (95m.), another M-G-M release, features Katharine Hepburn and Spencer Tracy, not to mention a host of stars from the sporting world, in another of their delightful romantic clashes.

The chameleon-like Alec Guinness co-stars with Glynis Johns, Valerie Hobson, and Petula Clark, in *The Card* (91m.), G.B.'s best release this month. The adaptation of Arnold Bennett's story of a young man's rise to riches against the background of the

Five Towns may disappoint a few, and Ronald Neame's direction sags a trifle at times, but the film has some unforgettable comedy sequences and is pleasantly enjoyable entertainment.

Full House (116m.), now available from Ron Harris, does for O. Henry what *Trio*, *Quartet*, and *Encore* did for Somerset Maugham. Oddly enough, the film has similar faults and virtues to the British



Still from a new Ron Harris release, "Lure of the Wilderness" (90m.), a remake of Renoir's "The Man Who Came Back", this time directed by Jean Negulesco, but with Walter Brennan still in his original role.

productions. Five stories are adapted, and introduced by John Steinbeck with rather gloating glee. Something of the author's concern with ordinary folk, his sympathy and love for that popular American figure, the 'little guy', remains.

The first three stories are the happiest in their new

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AT HOME!

guise, but unfortunately the last, and perhaps O. Henry's best, "The Gift of the Magi," is only a travesty of the original. The stars include Charles Laughton, David Wayne, Marilyn Monroe, Richard Widmark, Anne Baxter, Jean Peters, Fred Allen, Oscar Levant, Jeanne Crain, and Farley Granger, and the five stories are directed by Henry Koster, Henry Hathaway, Jean Negulesco, Howard Hawks, and Henry King.

... And the Pick of the Rest

Contemporary Films Ltd., who have already released an impressive number of Eisenstein and Donskoy classics, present an interesting list of recent East German and Russian films now available, including *The Fall of Berlin* (105m.), *Gala Festival* (80m.), and *The Big Top* (55m.).

G.B.'s latest offers include *I Believe In You* (96m.), Basil Dearden's smooth but superficial story of a probation officer, with Cecil Parker and Celia Johnson, and *Where No Vultures Fly* (109m.), a Technicolor wild game feature directed by filmic globe-trotter Harry Watt, this time in East Africa. The animals were lucky enough to be treated with more inspiration than were Anthony Steel, Harold Warrender, and Dinah Sheridan.

Off to Mars

For those with escapist tendencies, no psychologist could do better than recommend *Rocketship X-M* (83m.), released by Golden Films Ltd., especially if a delight in unconscious humour is indicated. Hurling along with an unintentional laugh in every supersonic cylinder, the rocket forgets to turn left and hits Mars instead of the moon.

M-G-M presents a lavish list of musicals, including *Lovely To Look At* (102m.), with Kathryn Grayson, Red Skelton, Howard Keel, Marge and Gower Champion, and Ann Miller; *Skirts Ahoy* (109m.), with Esther Williams, Joan Evans, and Vivian Blaine, and *The Merry Widows* (105m.), with Lana Turner

and Fernando Lamas. Also released is *Because You're Mine*, starring Mario Lanza, whose voice the box-office prizes as highly as the sound of a cash register.

Ron Harris selections include *The Emperor Waltz* (104m.), a peculiar Bing Crosby vehicle co-starring Joan Fontaine, and *Return of the Texan* (88m.), a pleasant enough Western featuring Dale Robertson, Joanne Dru, and Walter Brennan.

Sentiment in the cinema frequently totters into slush. Wigmore Films present a borderline case with *The Happy Time* (94m.). Under Richard Fleischer's direction Charles Boyer, Louis Jordan, Bobby Driscoll, and Marsha Hunt struggle with surprising success against the "oo-la-la" naughtiness which at times threatens to spoil an otherwise enjoyable film.

Cartoon Continuity Device

"Daring" too, is *The Fourposter* (100m.), another Wigmore offering starring Rex Harrison and Lilli Palmer. Irving Reis had the directorial chore of adapting this successful play, which tells a married couple's history in a long series of bedroom scenes. A continuity device of UPA cartoons makes one even more impatient of the "real" film in-between.

Two gloriously uninhibited and unpretentious Westerns, *King of the Bullwhip* (61m.) and *Thunder on the Trail* (57m.), both directed by Ron Ormond and featuring Lash Larew and Fuzzy St. John are released by F.H. Co. The mixture is the time-honoured one of masked bandits, desperate ambushes, fast action, quick shooting, and no holds barred.

* * *

If you missed the August releases, at least take note of *Outcast of the Islands* (101m.), another G.B. feature. Director Carol Reed conjures up the Conrad mood as well as the Conrad scene in this sordid story of a worthless white trader in Ceylon, with Trevor Howard, Kerima and Robert Morley giving superb support.



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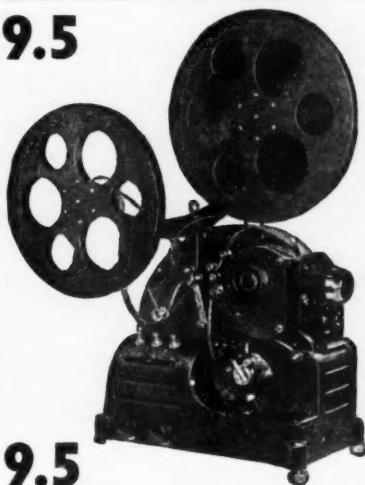
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I MADE AN INSTRUCTIONAL FILM

(Continued from page 537)

wide so that the camera was no more than eighteen inches off the ground, getting right down to the job.

In the course of that day—in the course of three hours or so, actually—I ran off nearly 500ft. of film, as much as I normally expend in six months. When the stuff arrived from processing I strung it hastily together on to a couple of reels and ran it through the projector.

There was no doubt about it that this time everything I wanted was there. Many of the shots were too long, of course; there were repeats, incidents were out of order, but it was all there . . . And now it occurred to me that perhaps the large quantity of film I had wasted during my earlier attempts had not really been expended in vain. I seemed to have learned—to some extent, at any rate—what sort of shot would be effective and which would merely seem vague and footling.

Editing was the next task. I ran the film through the projector again and again until I had become familiar with every shot; then as the the stuff ran through for the ninth time, I listed each shot by the light escaping from the projector lamp-house, and added "Too long" or "Use repeat", or whatever remark was required. Referring now to my script, I numbered each shot in correct order.

There were about a hundred and fifty altogether. Most of the long shots had, according to my script, to be intercut with brief close-ups, and many operations had to be described by means of alternating views of the same operation—taken, for example, from opposite ends of the survey chain.

I funk'd the cutting job for a day or two, until my bump of inventiveness had time to come up with a device capable of preserving order and preventing chaos. The device, which I used with complete success, was merely a piece of plywood, about 7ft. x 6in., fastened to the boxroom wall about 6ft. from the floor. I ruled a line across it at top and bottom, ticked them off into inches and numbered each interval from 1 upwards, the numbered marks totalling 160.

Now I began to run the film through the projector again. As each shot came up, I studied it carefully, running it backwards and forwards several times. Having decided on the best length, I stopped the projector smartly at the point where I wished to cut. (I found the projector ran on about tenframes from the instant at which my now weary brain gave the order to press the stop-switch, so I knew just where to cut.)

(Continued on page 584)



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I MADE AN INSTRUCTIONAL FILM

(Continued from page 582)

As I cut each shot, I identified its script number and pinned it to its proper mark on my plywood editing board. I took care to pin each strip by its leading end—an obvious precaution which later, when I came to splicing, saved hours of frantic holding-up-to-the-light.

Thus at the end of another evening I had all my shots correctly cut down and arranged in proper order on my editing board. In effect, one wall of the box-room was draped in film as a harbour wall is draped in seaweed. Then I spliced the whole lot together.

There is nothing to be said about this job except that it is sheer unrelieved grind, but at least one can do it and listen to a radio play at the same time.

There were no plays available when I did it, but I learned something about Aztec ruins, modern trends in philosophy and the works of Bach.

However, when I ran the trimmed, reduced, re-arranged, and edited version through the projector, there emerged, wonderful to relate, a film—a film with a beginning, a middle, a build-up and a conclusion! A story! A creation! What joy! What satisfaction!

But not a completely satisfactory creation, I must confess. I carried out some further shortening; I altered the position of one or two incidents; I called on my gang of actors to spend another hour or so providing a number of additional link incidents. Finally I planned a title, an introductory note, and a series of explanatory sub-titles, and ordered these from the Kodak Titling Service. When all this additional material was spliced in, the job was done.

I have shown the film twelve times already, for it is now in demand not only for my own classes, but for others also. It seems to be entirely successful in demonstrating survey procedures and it gets the laughs at the places I planned to have them.

Personally, I've seen it so often that I know every scratch, every join, every action of every character. The jokes, though they raise a laugh from the audience, fill me with nausea. I hate every inch of it and would like to burn the damn thing and do the whole job over again.

I understand that these feelings are a sure indication of the fact that there is something of the creative artist hidden somewhere within my engineer-type soul.

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GREAT FUN, THIS FILMING!

(Continued from page 568)

first person plural commentary in humorous rhyme.

You may be interested to hear that we had to make the drummer-boy up! After the scene was aligned, it was found that one of the No. 2 lamps gave too strong a high-light on his china forehead. We rubbed on a suspicion of cream with a piece of cotton-wool wrapped around a match-stick, then dusted on a little powder with a fine paint brush. The screened result showed that we were wise in going to this trouble.

31st March. Greater success than ever! We completed ten scenes tonight; two more than we have ever achieved before. Even so, we had five bouts of trouble with blown fuses and were not able to begin until 9 p.m. Our system has been further improved by Gordon Vine (assistant cameraman) taking stills of the set and characters. This will be a great help to the make-up wallah and also to the continuity girl.

Somewhat, we seldom get through a whole evening without a mistake. This time we found only one re-take necessary, and that was really through lack of co-operation. A very simple scene was to be shot and the director decided that a rehearsal would be unnecessary—his error! A player had to stand up during the take and the cameraman saw his beautifully lined C.S. disappear out of the top of the view-finder. Stupid, but it just shows you!

A rough-cut has been made from the footage we have so far, and this was projected for the technicians before shooting began. The film looks like tying up very well, and everyone was more than satisfied. Exposure is remarkably consistent, colour rendition excellent, and the action as near what we intended as we are likely to get. We look forward to continued success and fewer mistakes in April!

FILM APPRECIATION

"Twenty Films To Use In Junior Film Societies" is a compilation of notes by A. W. Hodgkinson from reports of the Viewing Panels of the Society of Film Teachers, who are joint publishers with the British Film Institute of this invaluable booklet, which costs 2s. School Film Societies will find it a most useful aid to the teaching of film appreciation. The story, press opinions, suggestions for discussion, and general remarks are given on each of the films, which range from *A Night At The Opera* to *Scott of the Antarctic*.

The selection, it is emphasised in the foreword, is not necessarily of the best twenty films available but represents only a first choice from the hundred or so seen so far by the Viewing Panels.

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NEW 12 EPISODE SERIAL

A MOVIE-MAKER'S DIARY

(Continued from page 558)

of our garage wall and threw it slightly out of focus to lose the detail.

Now for the gadget : As it was only the impression of an operating theatre that was required, I filmed the scene through a piece of glass broken from the side of a two pound jam jar. The misty, distorted effect is exactly what I wanted to put over on the screen, but the funny part of this gadget is that there's no way to gauge the effect until (as I have just done), you see it on the screen. The case is different, of course, if you own an expensive camera such as a Kodak Special, with a through-the-lens finder.

August 26th. The entry forms for the Cannes Film Festival have arrived and make delightful reading, for the 'English' translation is quaint, to put it mildly ! This year they have a new section headed *Important*, which reads as follows :

To enable us to establish accurately to the Society of authors, Compositors and Editors of Music, we help to ask you to write hereunder, the particulars of the partitions employed for the sonorisation of your film (Employ of commercial records, registration on souple records or on thread or magnetic film).

Well, again I'm on my travels abroad and shall be spending part of my holiday in Cannes where I am to be the British representative on an international panel of judges. It will be interesting to see the films entered from many countries and I shall be posting my next Diary to the Editor from France. While any amateur can enter his film direct to Cannes—for the UNICA festivals entry is by invitation only : four films per country—the entry from Britain has hitherto been small. However, this year Leslie Froude and myself have drummed up a large selection which will include *History of Walton*, *Fishers All*, *Illusion*, *Marionettes*, *A Parcel for John*, *Handle for Scandal* and *Buckingham Lace*.

Let's keep our fingers crossed for a more favourable result this year. I cannot, of course, adjudicate the entries from my own country but I promise to drop the odd *bon mot* here and there !

While designed primarily for the stills man, Wallace Heaton's Photographic Blue Book—richly informative as it is on practically every aspect of modern photographic equipment—also contains some well filled pages for the cine enthusiast. A range of popular cameras, projectors and accessories are readily compared, and most of the items are illustrated. This very comprehensive guide costs 1s., post free, from any Wallace Heaton branch.

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16mm. Mag. Cine Kodak F/1.9, L/Case	£69 10 0
8mm. G.I.C. F/2.5 Coated	£26 10 0
9.5 Ditmar F/2.9 Cassar, L/Case, built-in visual exposure meter	£27 10 0
9.5 Pathe H F/2.5, List £26 10 0, shop soiled only	£22 10 0

MISCELLANEOUS

16mm. Peak Films 100' various titles (Silent) List 35/-	17 6
9.5mm. Conversion set for 9.5/16mm. Paillard Bolex projector	£4 0 0

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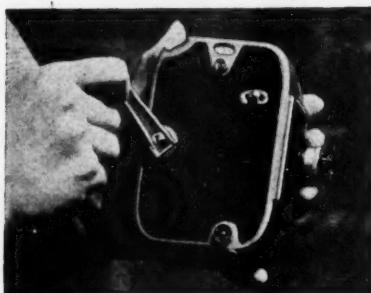
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CHOOSING YOUR FIRST CAMERA

(Continued from page 548)

One of the best known camera-projectors is the Midas which appeared about 1934. Mr. Brain of Bristol has kindly sent me a most detailed account of a model he picked up recently second-hand: the Midas went out of production before the war. An attempt has been made to overcome most of the above difficulties and it is interesting to see how much success has attended these efforts.

The shutter, for example, is of the guillotine variety, similar at first sight to the type used in the Miller and many of the Pathé cameras. However, the blade carries an aperture which moves right past the gate gate before reversing. For each action of the claw, the gate is obscured and uncovered twice, once on the down stroke and again on the up stroke.

This compromise appears reasonably satisfactory, but not so that relating to the gate mask, which is made the size usually adopted for projectors, so that any stretching or shrinking of the film tends to produce a black border at the top or bottom of the projected picture. To prevent this, a framing adjustment is provided, but unfortunately this appears to be active when the machine is used as a camera. There is thus no guarantee that any two films will be shot with the same framing adjustment. Since perfect framing is required on projection, it seems that you must be fiddling the control the whole time.

Worse still, Mr. Brain points out that in one extreme of the framing control, the film stops with a perforation in the gate. Since the shutter is not self-capping, light can pass through this perforation and fog unexposed film on its way to the gate.

Focusing is more neatly thought out. A knurled wheel enables the lens to be focused for projection, but becomes inoperative when the viewfinder is erected. For projection the lens can be opened up to f/2.5, but f/3.5 was intended to be the maximum aperture for exposing film. Presumably the focusing action could be used for filming titles if you first projected a film on to the title board to get the focusing and alignment correct.

As a camera, the Midas was driven by a small electric motor fed from four U2 cells. These cells also supplied the lamp for projection, the drive then being by hand crank. Two sprockets fed the film to and from the gate, an ingenious arrangement ensuring that the loops were formed automatically on loading.

I must leave until next month a note on the chargers for the Midas.

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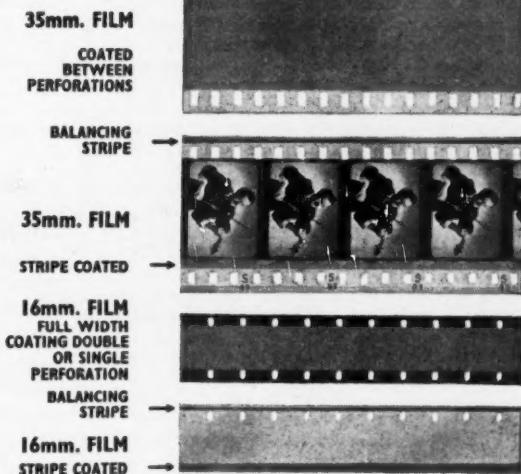
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TELLING THE TALE

(Continued from page 556)



Should she wake him and tell him she's locked in his room? The unwilling occupant is faced with a formidable problem.

fortunate in obtaining great-hearted co-operation from them, and judging from audience reaction to date, this part of the film (you may have seen it in the TV programme, Cine Club) gets the biggest laughs.

We have close-ups of the members passing on the scandal to willing ears—a veritable chain of communication: absorbed interest, shocked or willing belief, natter, natter, natter. The subject of discussion arrives. They pointedly turn their backs. Her dismay. She is as upset and undecided as she was when she picked up the telephone in that room.

But she's put the receiver down again and tip-toed back to the door. Outside in the corridor a drunk makes an unsteady progress. He sees a door knob on the floor and after much effort succeeds in putting it back, which operation triumphantly concluded, he continues on his way. Thankfully the lady opens the door and escapes.

There have been criticisms that the import of this sequence is not entirely clear and that some members of our audiences have not appreciated that the Women's Institute scenes are in fact a projection of the lady's imagination. But rightly or wrongly, we felt that it would lessen their impact if we made it obvious from the start that they were the pictured train of her thoughts as she imagined what would happen if she phoned her companions and revealed her predicament to them. So we thought it best to lead the audience up the garden.

In some ways this double-crossing could perhaps be considered a pay-off, but it seemed to us that something more conclusive was required. So to end *Handle for Scandal* we have the three ladies leaving the hotel, the two older ones happily unaware that there have been any goings-on in the night.

(Continued on page 594)

CINEMART

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Kodak 8/55, f/2.7	£39	15	0
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Pathé Pat, 9.5mm.	£13	18	3
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TELLING THE TALE

(Continued from page 592)



The Women's Institute elect the vicar's sister as one of their delegates to the London Conference (From "Handle for Scandal").

Lothario is by the stairs. He offers the clergyman's sister a package. Mystified, she opens it. Inside is the door handle that has caused all the trouble.

So far as we could we have always used natural locations in our films to save the trouble of building sets, but this year, in addition to the Women's Institute, we borrowed three hotels for the lounge, dining room and bar scenes and a member's house. But some of the most important action took place in two bedrooms and in the corridor, and we couldn't risk having to rush it through. So we felt there was nothing for it but to build these scenes in our 30ft. x 18ft. club room, a course which gave the added advantage of leaving us room for manoeuvring the camera, for the actual locations are invariably rather cramped from the film producer's point of view.

The corridor scene with three bedroom doors, was put up first. Uprights were erected, bolted together and filled in with hardboard flats. To get length we used the diagonal of the room and filmed with a 15mm. wide-angle lens. When all the shots had been taken, we unbolted one section of the corridor and turned it round to form a corner of the two ladies' bedroom, pasted wallpaper on it and borrowed two single beds.

When all the scenes had been shot, we moved one of the beds out, turned the other round, repapered the walls—and Lothario's room came into being. One of the doors was re-hung to open inwards and one section of flats bolted on to the main flat at right angles to form the wall.

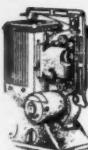
We decided to film on neg-pos. The previous year we had used reversal and although the original was quite good, the quality of the copies fell far below it, due to the fact that, when it was sent away for

(Continued on page 596)

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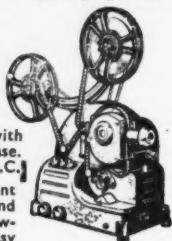
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TELLING THE TALE

(Continued from page 594)

processing, instead of reversal copies being made, a negative was taken from the original and positive copies printed from this negative—a roundabout process with losses at every stage.

Neg-pos. is more expensive than reversal for the first print, but there is a considerable saving if two or more copies are required, and there is the great advantage that copies equal to the original can be produced at any time. H.P.3 we found rather too grainy, and Pan F. too slow for indoor work, so we compromised between speed and grain with Plus X. Our experience with neg-pos. has taught us that there is very considerable gain in exposure latitude over reversal and that, provided exposure has been adequate, errors of one or two stops can be taken care of quite comfortably in the printing.

The usual method of editing neg-pos. is to edit the positive first and then match the negative to it—a more complicated and longer process than with reversal, but we were helped considerably by being able to use a two-way synchroniser. This device has two sprocket wheels mounted on a common spindle; one sprocket takes the positive and the other the negative, and the two films then keep in step frame by frame.

We were also fortunate in being able to borrow two movie viewers from members. We had them working side by side, the negative in one and the positive in the other, and the two films then linked up in the synchroniser. The first frame of each shot could be quickly identified and the negative consequently received the minimum amount of handling.

Two other points in favour of neg-pos., especially for club productions: fades can be put in quite easily at any point by using Farmer's Reducer on the negative. By lowering the film slowly frame by frame into a narrow tube filled with the reducer, a gradual fade of any length is easily obtained. Also, the printers can make a dissolve anywhere if you indicate the place on the negative when it is sent for printing.

To light the interiors we used three Mole Richardson spots, two 2,000 watt and one 500 watt (borrowed, of course). In several of the bedroom scenes, the script called for the room lights to be switched on and off. When they were off, there had still to be sufficient light to enable the audience to see what was going on. The question was, what difference in lighting levels would give the effect required? We estimated that three stops would be about right, so we arranged

(Continued on page 598)

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16mm. Dekko 500w.	£30 0 0
Pathé "SON" Talkie	£78 0 0
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G.B. L516 machines, spares and films bought, sold, exchanged. Greenwood, 91 Morant Road, Colchester. **Paillard Bolex 93**, 8/9.5/16, complete three lenses, first-class condition. Also new Moviscop Viewer with rewinds. Offers. 24 Oldway Road, Paignton, Devon.

Specto Dual, 100w., 900ft. arms, 9.5 Scanrite sound-head, both as new. Mender, films, reels, spare lamps, cost £66, bargain £42. Dekko 9.5 projector, good condition, cost £20, bargain £12. Dallmeyer optical system for scanning 16mm. sound, unused, £5. S.A.E. details. Ashley & Son, Warwick Road South, Manchester 16.

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9.5mm. Pathescope 200B Projector 200 watts with case. Excellent condition. £18. Edwards, 7, Lynton Avenue, St. Albans, Herts.

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Kodascope Eight—46. Little used. Complete as new. Unused spare lamp. £24. Herrick, 188, High Street, Waltham Cross.

Bolex Dual 9.5/16mm. Talkie 750 watt, Transformer, variable shutter, spare lamp etc. Not a conversion. £90. **Box 234.**

the 500 watt spot to give us the low level illumination (meter reading of f/2.8) when burning alone. The two 2,000 watt spots were then so placed that, with the 500 watt spot, the meter reading was f/8, at which aperture the scenes were shot. The two 2,000 watt spots were connected to one switch and so could be switched on and off as required.

We used a Cine Kodak Special throughout mounted on what our cameraman describes as a 'substantial tripod'. Our director, having once been persuaded to carry this 50lb. of extreme rigidity, woefully agrees about its being substantial. At least it has not once been kicked over.

THE VILLAGE RALLIED ROUND

(Continued from page 546)

and out of Women's Institute meetings and even into individual homes, we "foreigners" in the audience felt ourselves carried into the family atmosphere. Every village activity was represented: nobody was forgotten. There was little apparent structure to it all, but this wasn't an evening for spotting flaws.

I would only suggest that: (a) the film was too long and needed more careful editing. (But who is going to cut a badly exposed shot if it leaves Mrs. Smith out of the procession altogether?) When the producers hire their film out to other centres, they will need to be more ruthless with the scissors; (b) there were a number of architectural shots which could do with re-taking on a tripod; (c) it is a pity the whole of the gymkhana was photographed at 12 f.p.s.; (d) there was a laugh out of place when the rotund policeman led the annual pilgrimage to the War Memorial. In an area where the policeman is less well known this could be cut to spare the "shushes"! (e) there weren't enough close-ups.

The entire film was photographed by Mr. W. W. Power, directed by the Rev. J. C. Adams, with an assistant director, Mr. N. Pegg. I suspect that this is the Vicar's first attempt at film directing, and I feel sure it will not be his last. I sincerely hope he records his commentary for film shows outside his own parish, for it is beautifully spoken, essentially informative and most efficiently rehearsed.

I doubt if *A Warwickshire Village* would win a national competition. I am sure its producers would not expect it to. But as an example of what an enthusiastic, painstaking and resourceful community can do, led by a generous cine enthusiast, I award it full marks.

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Wanted, unexposed outdated (or near) negative film, 16mm. Some ditto reversal for sale cheap. Pinder, 13 Forfield Place, Leamington Spa.

RUNNING COMMENTARY

(Continued from page) 545

He also courteously ran back the film to re-screen the bit we'd missed. But then the take-up failed—he had rotated it in the wrong direction. Next go, the film abruptly finished on its main title, since he had started it up still in reverse!

At this point, I insisted on a short interval, so that we could all scream, and he assured me that he had done a great number of outside shows, and had never had such an experience before. We got away to a full run-through soon after, and then he handsomely offered a second run, as there had been some bother.

This time we got off first go, but there was a slight distraction as the boss, possibly alarmed at the running time of our 50ft., popped in and watched it for a bit. As the End title reached the screen there was a rather horrid noise, but I attributed this to the operator, who appeared to be working very hard while the machine was running. But then he sadly explained that my film was damaged: the End title had several frames quite neatly cut in two. This couldn't be the projector, I was gravely assured; but they would repair it if I wished.

It was now rather after 2.30 p.m., friends were awaiting, and my young relative seemed likely to have hysterics because apparently this column was behaving in an uncustomary manner. To invite splicing seemed an invitation to disaster, so we went our way, only pausing to pay our five bob and, in case we woke up, to ask for and receive a bill. I have it before me as I write: "To showing 1 50 Kodak film . . . 5/-" (duly receipted).

We all have our off days, and I hope no one will take these notes amiss. Many a projectionist can fluff a show when caught under unusual circumstances. This column once switched on its projector and found out the hard and expensive way that it had forgotten to connect the transformer in circuit.

But dealers ought to show small reels at a nominal charge. This incident suggests that at least some of them do not see the kind of films their customers make, so that they cannot give the sort of advice, with examples, that a beginner needs. Remedying this state of affairs will improve customer-dealer relationship and assist the hobby as a whole.

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Brown, Neville, & Co. Ltd.	580	C. W. Sparkes	593	Leics.	
Cinemart Ltd.	592	Thorn Electrical Industries Ltd.	590	Jessop, F. E.	518
Cinex Ltd.	515	Turner, E. G.	591	Midland Camera Co. Ltd.	600
City Sale & Exchange Ltd.	530, 531	Vauxhall Film Hire Ltd.	594	Middx.	
Cole, E. K., Ltd.	523	Walton Sound and Film Services Ltd.	514	Bird, S. S., & Sons, Ltd.	512
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F.H. Co.	581			Notts.	
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Fountain Press	586	Carlton Enterprise	601	Carlton Cine Service	583
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Pelling & Cross Ltd.	582	Brum Educational Films Ltd.	602	A. Buckley	597
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Rigby, Robert, Ltd.	508	Gorse, E.	598	Crookes Cine Service	602
		Hayhurst, J.	593	Excel Sound Services Ltd.	
		Holdings Fidelity Films	594	Royal Sutcliffe Cine Equip. Ltd.	578
		Horwitz, H. E., Ltd.	601	Jones, J. Allen	598
		Kirkham Film Service Ltd.	584	Saville, John, & Sons	532, 533
		National Film Agency	524	Sheffield Photo Co. Ltd.	517
		Premier Film Service	602	Simmonds	587
				Young Folk's Film Library	596

Published for the proprietors by Photographic Bulletin Ltd., 46-47 Chancery Lane, London, W.C.2. Tel: Holborn 6201-3. Printed by Arthur Press Ltd., Woodchester, Stroud, Glos. Agents for Australia and New Zealand: Gordon & Gotch Ltd. Agents for South Africa: Central News Agency Ltd. (London Agents: Gordon & Gotch Ltd.) Registered for transmission to Canada and Newfoundland by magazine post. Printed in England.

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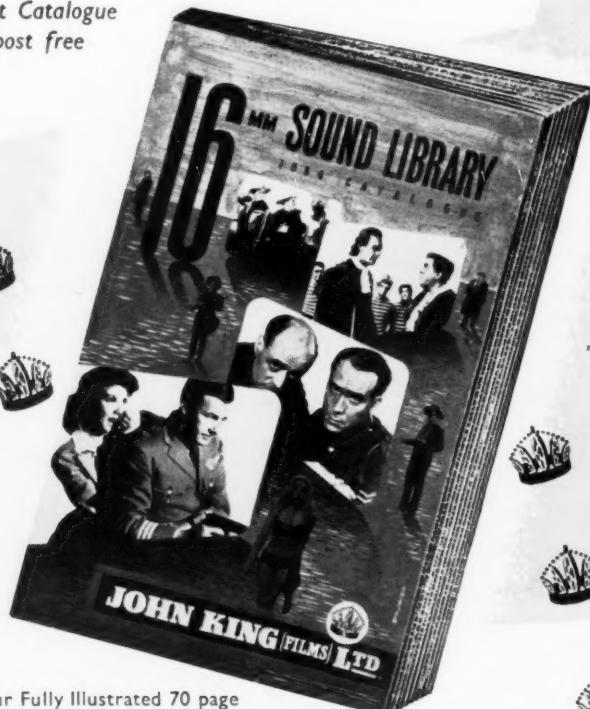
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